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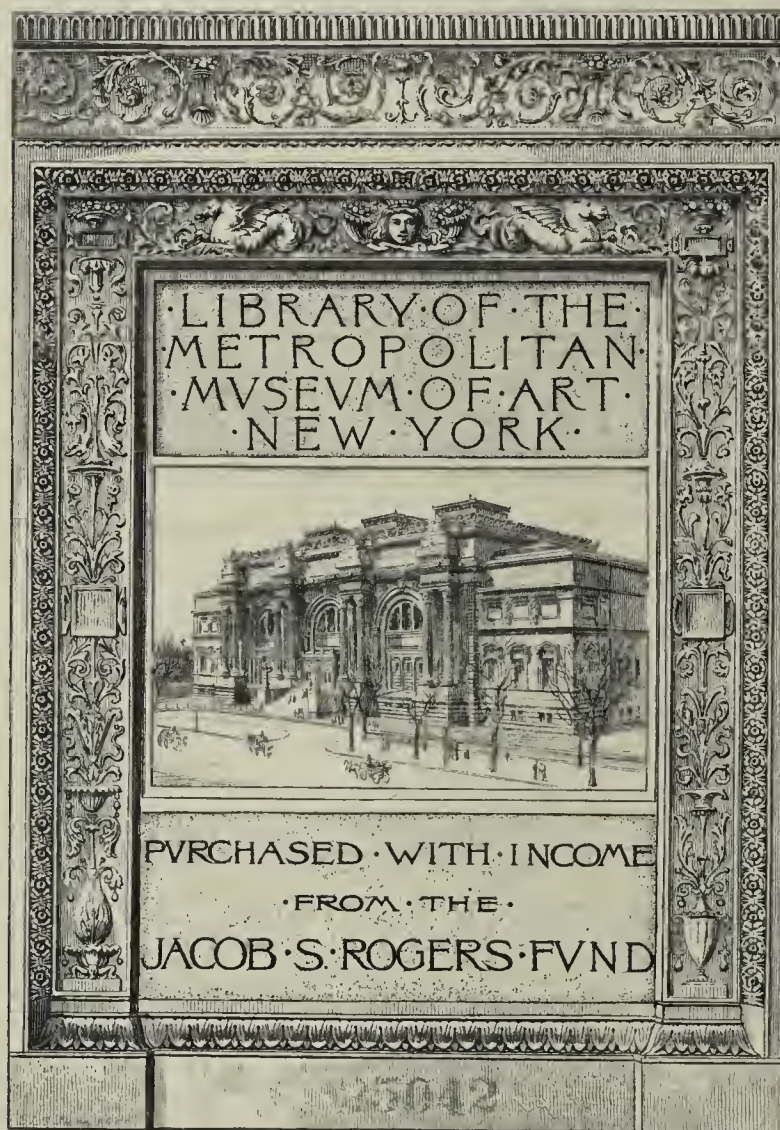


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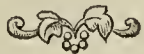
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THE LIBRI COLLECTION OF PRECIOUS
MANUSCRIPTS AND OBJECTS
OF ART AND VERTU.





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C A T A L O G U E
OF THE MAGNIFICENT COLLECTION
OF PRECIOUS MANUSCRIPTS
AND OBJECTS OF ART
AND VERTU,
OF
M. GUGLIELMO LIBRI,

Including

ANCIENT LIMOGES AND RUSSIAN ENAMELS; RARE NIELLOS ON SILVER;
EXQUISITELY CARVED IVORIES; MEDIEVAL ORNAMENTATIONS AND DECORATIONS;

Unique Set of Gold Idols and Ornaments by Aborigines of America;

RICH BYZANTINE BOOK-COVERS, WITH IVORY PLAQUES, GEMS, AND ENAMELS;

AN ADMIRABLE INTAGLIO (signed) BY AAAION, the celebrated Greek Sculptor of Gems;

MEDALLIONS BY THE FAMOUS MATTEO DE PASTIS, ETC.; SILVER MEDAL OF MARY QUEEN OF SCOTS;

A MAGNIFICENTLY ORNAMENTED EARLY SHIELD;

AN ADMIRABLE VENETIAN RENAISSANCE CASKET IN SILVER;

MAGNIFICENT HUNTING HORNS OF CARVED IVORY, made for Henry III. King of France, and for
Christian V. King of Denmark;

A MATCHLESS SET OF CARVED IVORY CHESSMEN ON AN ARABESQUE CHESS-BOARD, ATTRIBUTED TO
BENVENUTO CELLINI, MADE FOR THE CELEBRATED CARDINAL FARNESE;

A CELESTIAL GLOBE AND STAND OF METAL, ADMIRABLY PAINTED IN GOLD BY P. APIANUS;

ORIGINAL INKSTAND, FITTINGS, AND SEAL, IN GILT METAL ORNAMENTED WITH LAPIS LAZULI, OF
COSMO DE' MEDICIS;

BEAUTIFUL DRAWINGS BY THE MOST EMINENT MASTERS,
Raffaello, Michelangelo, Leonardo da Vinci, Titian, Albert Durer, Murillo, Poussin, Rembrandt, &c.

XYLOGRAPHIC PRODUCTIONS OF THE EARLIEST PERIOD;

EXCESSIVELY RARE AND ALMOST UNKNOWN PASTE IMPRESSIONS OF ENGRAVINGS;

ARTISTIC MANUSCRIPTS ON VELLUM, WITH ADMIRABLE ILLUMINATIONS, AND OTHERS
(BIBLICAL, HISTORICAL, ROMANCES OF CHIVALRY, ETC. ETC.) OF
THE NINTH AND FOLLOWING CENTURIES,

Comprising A CORPUS JURIS CANONICI WITH PAINTINGS BY GIOTTO AND HIS PUPILS;

THE ORIGINAL ACCOUNT OF THE FUNERAL OF ANNE DE BRETAGNE, WITH ILLUSTRATIVE MINI-
ATURES OF THE QUEEN AND THE PERSONS ASSISTING, AS ARRAYED FOR THE CEREMONY, being the Copy
made for the King of France, and one of the finest Specimens of French Art ever offered for sale;

A CORPUS HISTORIÆ A TEMPORE CAROLI MAGNI AD PHILIPPUM II;

BIBLE EN FRANCOIS, *UNPUBLISHED* VERSION, WITH BEAUTIFUL *MINIATURES* ON GOLD GROUND;

SMARAGDI EXPLICATIONES, a most valuable Hispano-Visigothic Codex of the IXth Century;

Egyptian Pappri, Coptic and Arabic Early Manuscripts;

A SUPERB KORAN IN ARABIC, written in the Year 975 of the Hegira for the Emperor of Morocco;

Extraordinary Mozarabic Manuscripts on Leather;

ORIGINAL ACCOUNTS OF POPE LEO X, with the sums paid to RAFFAELLO for his Painting of the Loggia;

A GREEK ΨΑΜΜΙΚΑ OF THE XIth CENTURY; &c. &c. &c.

WHICH WILL BE SOLD BY AUCTION, BY
MESSRS. SOTHEBY, WILKINSON, & HODGE,
AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,
AT THEIR HOUSE, 13 (LATE 3), WELLINGTON STREET, STRAND, W.C.
ON WEDNESDAY, JUNE 1, 1864, AT ONE O'CLOCK PRECISELY.

On View Three Days previously, and Catalogues may be had on application.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.
- II. No person to advance less than 6*d.*; above ten shillings, 1*s.* above five pounds, 2*s.* 6*d.*; and so on.
- III. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase money; in default of which the lot or lots purchased to be immediately put up again and re-sold.
- IV. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; and in default of which Messrs. SOTHEBY, WILKINSON, and HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed; as they will be left at the sole risk of the purchaser. If, at the expiration of one week after the conclusion of the sale, the Manuscripts or other property are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which the lots were bought, Messrs. SOTHEBY, WILKINSON, and HODGE having the option of re-selling the uncleared lots either by public or private sale, without any notice being given to the defaulter.
- V. The lots have been catalogued and described bona fide, and with the greatest accuracy, but the whole of them will be sold, as usual in all sales of Manuscripts and Articles of Art and Vertu, with all faults and errors of description, as Messrs. SOTHEBY, WILKINSON, and HODGE cannot hold themselves responsible for any inaccuracies (certainly unintentional) which may have crept into the said descriptions.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

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THE LIBRI COLLECTION
OF
PRECIOUS MANUSCRIPTS
AND
OBJECTS OF ART AND VERTU.

LOT 1.



CHRIST CROWNED WITH THORNS, in alto-relievo, of red Copper, bearing traces of ancient gilding and enameling.

A very curious and important specimen of Limoges workmanship at the end of the XIIth or beginning of the XIIIth Century, measuring 8 English inches in height, or about 20 French centimetres. For the history of art it is a most interesting relic, as this Christ (which in all probability formed a portion to the cover of a church-service book) has been detached from the cross to which it was originally a pendant, and exposes to view the internal structure of such subjects. It shows how the eyes were fixed from the interior, and how the folds of the draperies were formed.

- 2 TRIPTYCH, folding in three compartments, executed in yellowish Metal, and ornamented with enamels of blue and white, having a great number of bas-reliefs (representing Religious Subjects), with Inscriptions in the Russian language.

This Triptych is a specimen of Russian art in the XVIIth Century, and measures rather more than 6 English inches in length, by 4 inches in height, or about 15 by 10 French centimetres.

- 3 TRIPTYCH (in three folds), in yellowish Metal, enamelled in white and blue, having the figure of St. John the Evangelist, with other Religious Subjects in bas-relief.

This specimen of Russian art (with many Inscriptions in the Russian language)

2 THE LIBRI COLLECTION OF MANUSCRIPTS,

is of the XVIIIth Century. It measures 6 inches in length, and 4 inches in height, or 15 by 10 centimetres; and is, like all old enamels executed in Russia, *a very great rarity*.

- 4 DIPTYCH (DOUBLE), closing in four folds, in pale sculptured Bronze. Each fold represents a Picture (divided into four compartments) of a square form in the lower portion, surmounted by another Design of an arched shape, usually termed GREEK OGIVAL.

This *admirable relic*, 16 inches in length, and $6\frac{1}{2}$ in height, or 40 by 17 centimetres, is divided into sixteen compartments, each of which contains, in bas-relief, a subject taken from the life of our Saviour and the Blessed Virgin Mary. The four ogives (arches) in larger dimensions, represent four analogous subjects. This double Diptych is one of the *most beautiful* productions of Russian art in the XVIth Century, and is filled up with Inscriptions in the old Slavonic characters. The rarity of monuments of early Russian art is well known, and since the publication of the magnificent work of fac-similes by His Majesty the Emperor of Russia, costing several millions of francs, articles of this kind have been eagerly bought up at enormous prices.

5 LIMOGES ENAMEL.

A Plaque, $6\frac{1}{2}$ by $4\frac{1}{2}$ inches, representing the Crucifixion (a view of Jerusalem in the back-ground), seen through an arch of elegant design, having at the top corners the symbols of two of the Evangelists. The design is fine, the colours vivid, and the figures admirably grouped, but the execution shows that it must have been an attempt of the enameller before practice had made him a perfect master of his art. It is enclosed in a purple velvet case, opening to form a triptych.

- 6 SEALS of Edward I (damaged), Henry VII (slightly imperfect), Henry VIII, Queen Elizabeth, James I, and George III. (6)

These and following Great Seals are similar to those exhibited in the British Museum.

- 7 SEALS (Great) of Henry VII, Henry VIII, Queen Elizabeth, and James I, and Great Seals of the Emperors Charles V and Ferdinand. (6)

- 8 GREAT SEAL of Queen Elizabeth to Exemplification of Letters Patent (38 Elizabeth); Seal and Signature of Robert Morton to a Deed of Gift (24 Henry VIII); Seal of Henry VI to a Deed (in English), dated 9 December, 1441; Papal Bull of Celestinus III (dated "III Kal. Aprilis Pontificatus nostri anno septimo," *i. e.*, 1197), with leaden seal; Common Seal of the Archbishop of Mayence to a Deed respecting the Tithes of Breitenburg, dated 1228. (5)

- 9 ORNAMENTS, of rather large dimensions, in gilt Metal, richly chased, which have belonged to the covering of an ancient

Manuscript in folio; and which would serve admirably to decorate any similar work, for which a magnificent binding in the antique style might be deemed necessary.

The set is quite perfect, and consists of centre-pieces, corners, clasps, &c. The whole is of the most beautiful *cinque-cento* workmanship, and decidedly Italian. The very great rarity of these ancient garnitures for books, caused by the numerous accidents to which they are constantly exposed, is but too well known to all collectors, and the chances of obtaining good specimens are daily decreasing. The present set is an admirable example of Italian *cinque-cento* art as applied to bookbinding, and is very superior to any we can recollect to have occurred in any previous public sale.

- 10 ORNAMENTS IN SILVER, chased and engraved, which have been used for the covering of an old Book; and which, being in a perfect condition, might be readily employed again in the decoration of an ancient work, either manuscript or printed.

These bibliopegistic garnitures are executed in a beautiful and severe style, with figures perfectly delineated, and are apparently some of the most interesting specimens of *English Silversmiths' work* at the commencement of the XVIIth Century.

- 11 MEDALLION IN BRONZE, fine and large, $3\frac{3}{4}$ English inches, or 95 millimètres in diameter, representing the bust of Pope Alexander VII, so celebrated for his quarrel with Louis XIV, King of France, having on the reverse the well-known story of Androcles and the Lion.

- 12 MEDALLION IN BRONZE, $3\frac{1}{16}$ English inches, or 94 millimètres in diameter, with the bust of Cardinal Ippolito de' Medici, who died at Itri in 1535, poisoned by order of his cousin, Alexander I, Duke of Florence.

As is patent to all the world, this Cardinal Ipolito loved and protected literature, having himself translated the Second Book of the *Æneid* into Italian verse; but another trait of his character—namely, that he had momentary instincts of *ferocity*, similar to those of his cousin Alexander—is not so well known. Yet in the Archives of the Medici at Florence, there is a small packet, labelled in the autograph of Cardinal Ipolito himself, bearing an inscription stating that it contains “the *beard* torn by his own hands from the face of an enemy, after *stabbing* him with his dagger in the anti-chamber of the Pope.” Such is the trophy the Cardinal wished to have preserved in the family archives!

- 13 MEDALLION IN BRONZE, struck in honour of the illustrious ISOTTA D'ARIMINO, so celebrated for her beauty and poetic talents (described in the legend round this medal, “ISOTE ARIMINENSI FORMA ET VIRTUTE ITALIE DECORI”), who from being the mistress, became the wife of Sigismondo Pandolfo Malatesta, Sovereign of Rimini.

This fine medallion, on the obverse, presents us with the portrait of the

beautiful ISOTTA, surrounded by the legend given above; and on the reverse, the device of an elephant (that to be found on the medals of Sigismondo) encircled by the following inscription: "OPUS MATHEI DE PASTIS, MCCCCXLVI." In this medallion, $3\frac{1}{4}$ English inches, or 83 millimètres, in diameter, Isotta is represented as rather aged. In Tiraboschi "Storia della Letteratura Italiana," will be found an account of the renown of Isotta (whose praise has also been sung by the poet Porcelius, in his famous "Isottæus") and of the great celebrity of Matteo Pasti, whose medals are of *great rarity*.

- 14 MARY QUEEN OF SCOTS. A fine Silver Teston, struck in 1560 in honour of *Mary Stuart* and *Francis II*, King of France. On one side are the royal arms of France and Scotland, with the legend, "FRAN. ET MA. D. G. R. R. FRANCO. SCOTOR. ." On the other side stands the monogram FM, with the royal arms, having on the left the crowned Fleur-de-lys and on the right the crowned Thistle of Scotland, with the legend, "VICIT. LEO. DE. TRIBU. IVDA. 1560."

This medal is in excellent preservation and *very rare*.

- 15 INTAGLIO. An ancient Gem, probably representing one of the Deities of Asia Minor or of Egypt, supposed to be similar to the Diana of the Greeks.

This *precious* intaglio, admirable in its execution, bears, in Greek characters, the name of the celebrated artist ΑΛΛΙΩΝ as the engraver of it. In the learned work of Bracci ("Commentaria de antiquis Sculptoribus qui sua Nomina inciderunt in gemmis et eammeis." 2 vols. folio. Florentiæ, 1784-86) may be seen (tom. I. pp. 51 *et seq.*) that there were several artists, styling themselves ΑΛΛΙΩΝ, ΑΛΛΙΩΝ, ΑΛΛΥΩΝ, ΑΛΛΙΩΝΟC, who engraved their names on the gems they executed, and that the *most famous* of these, whose works were the most to be admired, was he who wrote it ΑΛΛΙΩΝ. This precious intaglio is therefore by the best engraver of the name, a *celebrated artist* who, according to Bracci, lived in the reign of the Emperor Augustus.

- 16 A MAGNIFICENT SHIELD, highly embellished with engraved work, and covered with gilt or silvered ornaments, representing in four beautiful Medallions, four Knights or Kings, Trophies of Arms, foliage work, &c. &c.

This *splendid piece of armour*, measuring 22 inches (about 56 centimetres) in diameter, is of a circular convex shape, with a pointed centre. In all probability it is a production of *Italo-French art at the end of the XVth or the beginning of the XVIth Century*. The ornamentations on this shield, which would be an ornament in any great collection, are engraved, the back-ground having been excavated in the metal by an acid, a process anciently well known, and described by the celebrated Benvenuto Cellini in his *Trattato d'Orificeria*, published three centuries ago. This admirable shield is quite perfect, and in its pristine state, without any repairs whatsoever, except that the rust has been removed, and the gilding, which by age and neglect had become faded, has had its gold admirably revived under the direction of Messrs. Hunt and Roskell, the well-known jewellers to Her Majesty the Queen.—SEE PLATE I.

- 17 RELIQUARY OF SAINT THOMAS A BECKET, ARCHBISHOP OF CANTERBURY (*murdered 29 December, 1171*), *in gilt metal, richly adorned with cloisonnés enamels (of extraordinary rarity) of incomparable colour, and apparently of English workmanship towards the end of the XIIIth Century.*

A MOST VALUABLE SPECIMEN OF ENGLISH MEDIÆVAL ART.

In the famous Bernal Collection there was a very similar Reliquary (see No. 1320 of the interesting "Guide to the Knowledge of Pottery," &c., published by Mr. Henry G. Bohn), but which must not be confounded with the present, there being not only a difference in the sizes, but also other variations. Bernal's is described as $4\frac{3}{4}$ inches in length, whilst the admeasurement of the present gives $5\frac{1}{4}$ inches, or $13\frac{1}{2}$ centimetres. Again, on inspecting the coloured plate, as given in the Guide just quoted, it will be seen that the colours of the enamels, as well as the tints, are infinitely richer in the Libri Casket. In addition, we would point out that the Bernal coffer has fewer figures (that of the person bearing the cross in the Libri being totally omitted in the Bernal), and that even the positions and attitudes are widely different. In the mediæval collection at the British Museum, amongst the most beautiful ancient Enamels selected and exhibited in "Table Case G," there is a Reliquary or Chasse, representing the Death of Thomas à Becket, very similar to the one here described, and which, in the "Guide to the Museum," is ascribed to the XIIIth Century.

Small reliquaries, or caskets to contain reliques of saints, especially of such as figure in the ecclesiastical history of England, are of excessive rarity, and only to be found in the possession of wealthy English Catholics, who set an enormous value thereon. In addition to the interest belonging to a Reliquary of Saint Thomas à Becket (whose murder created so strong a sensation, not only in England, but also throughout all countries abroad, to which no doubt relics of so holy a man were speedily conveyed), this casket may in all probability be regarded as one of the most ancient and rarest specimens of the art of enameling in England, as the costumes, arms, and in fact the entire design, stamp it as an indubitable example of English mediæval workmanship. The relics themselves may have been carefully removed at the time of the Reformation, to prevent the desecration to which they would necessarily be exposed in their attractive shrine, but the fact of their having been guarded therein is patent by the small receptacle under lock and key (also enamelled) still existing in the hind pocket of this inestimable Reliquary.—SEE PLATE II.

- 18 DRESSING CASE, WITH TOILETTE GLASS, ETC. ETC. *admirably executed in Silver by a Venetian Artist in the XVIth Century, with exquisite ornaments in relief and repoussé, on stand under a glass shade.*

This *admirable* Silver Casket, or large Venetian Dressing Case, is of unusual dimensions, and measures $11\frac{1}{2}$ inches in length, $5\frac{1}{2}$ inches in height, and 8 inches in breadth (that is to say, 29 by 14 by 20 French centimetres). It is of exquisite workmanship, having most beautiful ornamentations in silver, chased in relieve, besides being enriched with other very delicate *repoussé* ornaments of gold admirably finished in the best style, commingling with columns, wreaths, and plaques, adorned with arms and flowers of gold on the most beautiful Venetian purple glass, of which the rarity can admit of

no dispute. The form of this *exquisite* casket, resting on four feet of a beautiful character, reminds us of the dressing cases of the Roman ladies sometimes to be found depicted on ancient monuments. It is in perfect preservation, and to render it more interesting, is accompanied by the *original key, admirably executed in silver and steel*. Inside there is an ancient Toilette Glass. The entire casket is lined with red silk-stuff in excellent condition. As a jewel-box or toilette ornament for even a lady of the highest title, it would be almost impossible to find an object more beautiful in shape, or one of more exquisite workmanship.—SEE PLATE III.

19 INKSTAND OF THE MEDICI FAMILY, IN GILT METAL AND LAPIS LAZULI, OF FLORENTINE WORKMANSHIP IN THE FIRST HALF OF THE XVIth CENTURY.

An *admirable specimen* of a very beautiful style, and in perfect condition. The dimensions are large, the stand being $15\frac{1}{2}$ inches in length, and $10\frac{1}{2}$ inches in width (39 by 26 centimetres), with a bell standing about 5 inches high (12 centimetres), and the rest of the pieces in proportion. The entire set of articles comprises:—1. An oval stand of gilt metal, with ornamentations of lapis lazuli, and having the Medici arms engraved in the centre; 2. The receptacle for ink; 3. The pounce-box; 4. The bell, with a small seal in lapis lazuli at the tip; 5. The great seal, with a beautiful handle of lapis lazuli; 6. The reservoir and pen-holder, in which water was kept to prevent the ink drying on the quills when placed in the holes destined for their reception; and 7. The box for wafers, used in those days for sealing letters.

This inkstand, quite perfect and free from every repair, is probably one of the *most beautiful* of the kind now in existence, the lapis lazuli being extremely rich, and the workmanship in the *grandest style*. From the arms themselves it is apparent that it must have been made for a Duke of the *Medici family* prior to 1569, (most probably for Cosmo I,) as in that year the former ducal crown was changed by Pope Pius V to that of a Grand Duke.—SEE PLATE II.

20 MAGNIFICENT CARVED IVORY TRIPTYCH, closing in leaves and representing the Blessed Virgin standing, and in alto relievo, holding in her arms the Infant Jesus, under a Canopy of Romanesque Architecture, having four figures of Saints (two on her right and two on her left hand) also carved in relief. Above is figured a representation of the Celestial Jerusalem with Fortifications, in a style approaching to the age of the *Crusades*, and in all probability executed in the XIIth Century.

This beautiful Triptych of large dimensions, about 12 English inches in height by $9\frac{1}{2}$ inches in width, (or 30 by 24 French centimetres,) is in a pretty and ancient frame composed of wood and ivory, of an angular form, and is mounted on a stand. It is in perfect condition, without the slightest attempt at restoration, (the usual bane of such articles,) and strongly reminds us of the Soltikoff Triptych (No. 233 of the Catalogue) described as being of the XIIIth Century, which sold for 7500 francs, or £300 sterling. They have much in common, except that this Triptych of M. Libri appears to be rather earlier than that of Prince Soltikoff, the latter's being of the middle of the XIIIth Century, instead of the end of the XIIth or beginning of the XIIIth Century, like M. Libri's, which is also a trifle larger in size, and certainly richer in figures. As a fine specimen of early carving in ivory, the present would grace the proudest collection.

- 21 HUNTING-HORN OF CARVED IVORY, MADE FOR HENRY III KING OF FRANCE AND POLAND, IN THE XVITH CENTURY, AND TASTEFULLY DECORATED WITH THE ARMS OF FRANCE AND POLAND, AND WITH MEDALLION PORTRAITS OF FRANCIS I, HENRY II, FRANCIS II, CHARLES IX, AND HENRY III. A BEAUTIFUL SPECIMEN OF FRENCH ART.

A MAGNIFICENT SPECIMEN OF CARVING IN IVORY, AND IN PERFECT PRESERVATION.

It is of considerable dimensions, as it measures 30 English inches, or 75 French centimetres, in length, according to the outer curvature, and 28 inches, or 70 centimetres, in a straight line. The rarity of fine carvings in ivory executed in France, especially of those manipulated for any of its sovereigns, is too well known to collectors to require any comment; and we shall content ourselves with merely asserting, that for the RICHNESS AND VARIETY OF THE CARVINGS AND ORNAMENTS, this specimen boldly challenges comparison with any compeer whatever. Thereon are displayed angels, trophies of arms, prisoners (apparently Russian) on the side of the arms of Poland, dolphins, foliage, and, indeed, every emblematic or allegorical figure that can be brought to be allusive to the kings of France or Poland. The name of each king is carved in capitals round his medallion-portrait. The medallions of the *first four Sovereigns* are placed two and two on each side of the length of the Horn. The medallion of HENRY III, occupying the centre below, is sustained by two angels beneath, having above the French crown, and is supported by two shields of arms (those of France and Poland) surmounted by a military trophy, and having at each side the figure of a prisoner, who by his beard and dress would appear to be a Russian. The medallions measure about 10 centimetres, or 4 English inches, in height; and the angels 12 to 13 centimetres, or rather more than 5 inches. It may not be out of place to state that in the famous Soltikoff Sale (which occupied at Paris, in 1861, twelve days, and produced 1,602,840 francs, or upwards of £64,000) there were two hunting-horns (No. 376 and 377 of the Catalogue) of very inferior workmanship, and both less in size (the one measuring 60, and the other 62 centimetres, or about 24 English inches); without any pedigree or clue to point out their origin; which, however, on account of the rarity of such articles, sold for 4000 and 5000 francs (£160 and £200). Could these horns, like the present, have been traced to royalty, they would have undoubtedly sold for five or six times the amount they brought, a conclusion fairly to be inferred from the circumstance of Lot 224 *bis*, in the same Sale, described as a Group in Ivory with the Arms of France, (nothing extraordinary in point of art, but supposed to have been executed for Philip the Bold, King of France,) SELLING FOR 30,000 FRANCS, OR £1200 STERLING.—SEE PLATE III.

- 22 IVORY HUNTING-HORN OF CHRISTIAN V, KING OF DENMARK, FINE CARVING OF THE XVIITH CENTURY.

A *very beautiful specimen* of ivory sculpture, of nearly the same dimensions as the magnificent horn of Henry III, but with rather a stronger curvature. This hunting-horn displays at the foot, in front, the royal arms of Denmark, with supporters (two full-length savages), executed on a large scale, and is profusely decorated with the figures of animals (lions, elephants, bears, dogs, &c.), *admirably grouped and carved*. At the back there is a large medallion portrait of the King, with the inscription, "CHRISTIANUS REX DANIAE (*the E wanting*) 1670," showing that it was,

in all probability, an offering made to His Majesty at his coronation in that year, as Christian V, (so well known as the legislator for his country,) was born 15th April, 1646, ascended the throne in 1670, and died, after a reign of twenty-one years, on 25th August, 1691. This beautiful relic is in perfect preservation, and, whilst of the GREATEST IMPORTANCE AS A SPECIMEN OF DANISH ART IN THE XVIIth CENTURY, acquires an additional interest in this country by the intermarriage of the heir of the English crown with a Princess of Denmark.—SEE PLATE V.

23 CHESS-MEN OF CARVED IVORY, OF BEAUTIFUL ITALIAN WORKMANSHIP OF THE XVIth CENTURY, STANDING ON AN ARABESQUE CHESS-BOARD, UNDER A GLASS SHADE.

It would be impossible to do justice to this *marvellous specimen* of Italian art, whilst in its zenith, by any written description unaccompanied by figures. It must be seen to be appreciated. According to tradition, this magnificent set of chess-men was carved by BENVENUTO CELLINI for the celebrated CARDINAL FARNESE, the great patron of Giulio Clovio. The chess-men are all of spotless white ivory, of noble dimensions (the kings measuring 4 English inches, or 10 French centimetres in height), and represent warriors with their arms, and in the costumes such as are seen on ancient monuments, and which all Europe was at this period intent on imitating. The different pieces on the one side represent a Roman army, with its officers, lictors, &c., the castles being represented by Roman turrets mounted on elephants, and the pawns by soldiers. On the other side its Grecian opponents, as peasants, are marshalled under proper chiefs, ministers, &c., &c. ALL THESE PIECES ARE EXQUISITE CARVINGS BY A GREAT MASTER, AND POSSESS A PERFECTION OF WORKMANSHIP AND DESIGN WHICH HAS NEVER BEEN EQUALLED IN ANY WORK OF THE SORT. For instance, the figures of the knights on the Roman side (naturally represented as conquerors), with the wounded foe sinking at their feet, trodden down by the horse, are *chefs-d'œuvre* which even the greatest sculptors would have been but too proud to have marked with their own name. The chess-board itself, in black and white squares, surrounded by admirable arabesques (or Grotteschi, as they were technically called in Italy during the XVIth Century), as a work of art is one of the most remarkable. This *chef-d'œuvre*, as an artistic gem, has not its equal amongst the numerous sets of chess-men hitherto known, and what is the more extraordinary, is *perfectly complete*, and in the *finest state of preservation*, thanks to a large glass shade, which appears to have been its constant protector.—SEE PLATE VI.

24 CELESTIAL GLOBE. A magnificent Astronomical Sphere of metal, painted in gold upon a blue ground, with figures of the Constellations and Stars admirably represented in gold by a skilful artist. The stand (a tripod) is of fine metal work, with a small Compass attached to one of the feet, in order to regulate the fixing due North of both spheres.

This admirable work of art is by the celebrated maker of astronomical instruments, Peter Apianus, so well known as the author of the "Cosmographia," first published at Landshut in 1524. A similar Sphere, by the same artist, is stated to be preserved, as a great astronomical curiosity, in the Museum at Nuremberg. This important and capital Sphere, which also came from Nuremberg, is a work of *extraordinary rarity*, and measures about 16 inches (41 centimetres) in height, by 42 inches (1 metre 8 centimetres), in circumference.—SEE PLATE VII.

AMERICAN ANTIQUITIES BY ABORIGINES.

Nota Bene. *The following Lots, from 25 to 47 inclusive, formed the entire Collection of American Antiquities of Charles Empson, Esq. (Author of "Narratives of South America," and other Works respecting it), who, during his long stay in the Southern Latitudes of the Western Hemisphere, devoted much time and labour in searching for Antiquities without success, and was indebted to the celebrated BOLIVAR for the possession of these valuable Remains of Indian Art, they having been presented to him in token of personal friendship by the Liberator. These relics, of pure gold and elegant workmanship, are undoubtedly genuine remains of the aboriginal Americans antecedent to the Spanish Conquest, and of such excessive rarity are such articles, that nothing of the kind is to be found in the immense work published by the late Lord Kingsborough. Even in the ethnographical room at the British Museum, in which the best portions of the American Collections of Nepean, Young, and Bullock, are exhibited to the public, only one or two small fragments of aboriginal American workmanship in gold are to be found, a fact confirmatory of the charge brought against the Spanish Conquistadores that it was their habit to melt down for coin all objects of gold discovered by them in the course of their conquests. In fact, nearly the whole of the objects exhibited are of stone or terracotta, with the exception of a few in bronze, &c. So rare are, indeed, American Antiquities in gold, that Mr. Empson observes in a letter to the Antiquarian Society (see his 4to volume, privately printed at Bath in 1834, entitled, "Observations and Correspondence relative to various Ornaments of Gold, Idols, Sculptured Stones, &c., p. 9):—"AT PRESENT IT IS SO DIFFICULT TO MEET WITH ANY CURIOSITIES OF THIS NATURE, THAT I WAS UPWARDS OF THREE YEARS IN THE COUNTRY BEFORE I COULD OBTAIN ANY, OR EVEN A SIGHT OF THEM." As Specimens of early Indian art, the following Lots are of the highest importance, and will, it is to be hoped, find a final resting-place in a Public Museum, so as to remain secure from the crucible, by which, unfortunately for art and science, so many curiosities have been,*

and are, even to the present hour, by the ignorant converted into ingots, on account of the precious metal they contain.

The whole of the American Ornaments, Idols, &c. described in Mr. Empson's printed "Observations," together with some additional specimens which belonged to him, although not included in his work, and composing the whole of his splendid Collection, are now offered for sale in the following Lots, from 25 to 47 inclusive.

- 25 AMERICA. Idol, in *solid gold*, representing a figured Monstrosity, executed by an aboriginal Indian prior to the conquest of his country by the Spaniards.

This Statuette, 2 inches (5 centimetres) in height, is of the purest gold, like all other *golden* objects made by the aborigines of South America prior to the Spanish Conquest, and weighs about three quarters of an ounce. For the history of the ancient population of America whilst governed by their own Caziques, this Monument is of the *highest interest*.—SEE PLATE VIII.

- 26 AMERICA. Statuette, in *solid gold*, different in form from the preceding Lot, apparently of a Warrior armed with a Shield.

This figure probably is intended to represent some celebrated Indian hero, as the face has evidently been imitated from nature. The lower portion is *very singular*, being *Phallic*, and may therefore be meant as a representation of an aboriginal deity, similar to the Priapus of ancient mythology. It is 2 inches (5 centimetres) in height, and weighs about seven-eighths of an ounce.—SEE PLATE VIII.

- 27 AMERICA. Idol, in *gold*, representing a Human Figure with the lower part of an angular shape.

This figure, of which the lower part is flat, is totally different in its workmanship from the preceding Lots, and has the appearance of having been cast. It was probably meant as a representation of an Indian deity, and is $2\frac{1}{2}$ inches (about 6 centimetres) in height.

- 28 AMERICA. Human Figure, with legs, in the costume of the Aborigines, of *gold*.

This flat Statuette is also apparently cast, but the execution is superior to the preceding, as well for the face as the feet, which are passably represented. In the girdle may be seen a singular ornament similar to two small buckles. It is $1\frac{5}{8}$ of an inch (about $4\frac{1}{2}$ centimetres) in height.—SEE PLATE VIII.

- 29 AMERICA. Plaque of *Gold*, on which are traced on a sort of mantle the human features.

Probably a portion only of a large plaque, on which an entire figure was represented.—SEE PLATE VIII.

- 30 AMERICA. An Alligator, with four feet and open mouth.

This small Figurette, in *solid gold*, shows that the American aborigines knew not only how to delineate the human figure, but also the forms of animals.—SEE PLATE VIII.

- 31 AMERICA. A Pointed Instrument, in *solid gold*, probably used as a needle by the Indian Aborigines, about 2 inches (5 centimetres) in length.—SEE PLATE VIII.

- 32 AMERICA. Coin of *pure gold*, struck by F. Cortes for the payment of his soldiers, and fabricated from the idols found by him in the Temples of the Sun, weighing 4 dwt. 9 gr.

The earliest coin struck in America, and of excessive rarity. It is curious as a specimen of the coinage of the Conquistadores, each soldier receiving one of these coins (nearly the weight of a sovereign) for his daily pay. On one side is a representation of a cross, and on the other four figures, apparently borrowed from the Aztec Calendar.—SEE PLATE VIII.

- 33 AMERICA. A Pointed Instrument, in *gold*, slightly different from Lot 31, and probably used by the Indian Aborigines as a piercer or needle, $2\frac{1}{2}$ inches (62 millimètres) in length.—SEE PLATE VIII.

- 34 AMERICA. Figure of a Serpent, cast in *gold*, used probably by the Indian aborigines as an amulet. It is $2\frac{1}{8}$ inches (53 millimètres) in length.—SEE PLATE VIII.

- 35 AMERICA. Human Figure, complete, cast in *gold*.

Of very singular aboriginal workmanship, this figure resembles Lot 28, excepting that the arms and hands are of the most extraordinary shape.

- 36 AMERICA. Human Figure, probably female, complete, cast in *gold*.

The extraordinary manner of representing hands, as seen in the preceding Lot, is here repeated, and would appear to be the characteristic style of art adopted by the aborigines of America.—SEE PLATE VIII.

- 37 AMERICA. Human Figure, complete, triangular at the extremity, of *pure gold*, and presenting a species of filigree workmanship.

The hands of this figure are placed like those in the preceding Lots, and are supporting long and wiry instruments, the use of which it would be difficult to explain. It measures $2\frac{3}{8}$ inches (about 6 centimetres) in length.—SEE PLATE VIII.

N.B. The figures in the two preceding Lots are rather less than the present.

- 38 AMERICA. Human Figure, male, at full length, flat, with legs crossing in form of a triangle, cast in *pure gold*, and also probably *hammered*.

The hands bearing an unknown instrument, the hat, and the large dangling ear-rings deserve particular attention, as illustrating the *costume* peculiar to the aborigines of America. Its height is about $2\frac{3}{8}$ inches, or 6 centimetres.—SEE PLATE VIII.

- 39 AMERICA. Cross, shaped to represent a tree with branches, and steps for mounting, cast in *pure gold*, and probably *hammered*.

This *extraordinary relic* is one of those ornaments or amulets worn by the Indian aborigines, which led the Conquistadores to imagine that the natives, like themselves, adored the Cross. The rudeness of the workmanship stamps its Indian origin; and as a genuine relic of an almost exterminated race, it is *extremely curious*. The veneration of the Cross is no way peculiar to Christianity, as it was revered by several Heathen nations. That it was a sacred image amongst the Indian aborigines of America is certain, for a cross of a similar figure to the present still is stated to exist sculptured on a rock near Telamaque, about ten miles from the Magdalena River, known to have been the Indian place of worship anterior to the Conquest. The cross-tie in the centre is represented by parallel lines of wire, twisted diamond-fashion, and up the stem on each side are represented the steps used by the natives for ascending to the top. The stem of this *extraordinary work of Indian art* measures $3\frac{1}{8}$ inches (8 centimetres) in length, and the cross-branches rather more than an inch.—SEE PLATE VIII.

- 40 AMERICA. Cigar Tube of *pure gold*, massive, and of elegant workmanship, ornamented with foliage.

This elegant Tube was presented to the celebrated Bolivar, the Liberator of South America, as an undoubted relic of the great Cazique MONTEZUMA, although popular tradition, in this instance likely to be more correct, assigned the ownership to FERNANDEZ CORTES, who is supposed to have had it manufactured for his own private smoking, out of the gold he obtained by melting down the idols he found in the Temples of the Sun. This great curiosity measures $3\frac{1}{2}$ inches ($8\frac{1}{2}$ centimetres) in length.—SEE PLATE VIII.

- 41 AMERICA. Ornament in *gold*, of large dimensions, with a Man's Head in the centre, in *repoussé* work.

This *magnificent ornament*, nearly 8 inches in height, and 6 inches in breadth, (20 by 15 centimetres,) is shaped in the upper portion in the form of a double horse-shoe, carefully worked and furnished with a number of hooks destined to hold other moveable pieces, one of which still remains in its place. When entire, it no doubt produced musical sounds as the Cazique moved amongst his followers, and probably served to distinguish the monarch. The workmanship is very singular, and the double thread-beading round the upper portion and the laurel wreaths, are as *exquisitely finished* by the Indian goldsmith as any European craftsman could have done, and stamps the artist a *master of his craft*. Mr. Empson, in his "Observations," published in 1838, says that it formed the breast-piece of an ancient Cazique. In a more recent publication it was stated that he received this *magnificent relic* as a present from Bolivar, and that it formed a portion of the armour of the famous Montezuma.—SEE PLATE IX.

- 42 AMERICA. A Mexican Gourd Vase, with Paintings in various colours, exhibiting some very *extraordinary Bacchanalian* scenes.

A very interesting object, about 14 inches high, by 7 inches in diameter (36 by 18 centimetres). The pictures must have been made after the Conquest

of Mexico by the Spaniards, as the native artist has painted on this Gourd curious caricatures of his abhorred masters. Mounted in ormolu, with shade and stand.—SEE PLATE X.

- 43 AMERICA. A similar Gourd Vase, with Paintings by an aboriginal artist and of the same description.

The dimensions, shade, stand, and mounting are exactly similar to the previous Lot.

- 44 AMERICA. Curious Figure of an Idol, in a sitting posture, with elbows resting on the knees, in hard meteoric stone, of remote antiquity, *extremely rare*, 6 inches high.

According to Mr. Empson's observations, this and the two following Lots were dug up in Guatemala.—SEE PLATE XI.

- 45 AMERICA. A similar Figure, of a different type, but of equal rarity, 5 inches high.—SEE PLATE XI.

- 46 AMERICA. Antique Domestic Altar, or a similar object, of elegant circular form, with pendant heads of four animals, surmounted by a border; 7 inches in height, and 10 inches in diameter, of *extraordinary interest and rarity*, and of high antiquity.

A *very curious object*, fashioned apparently from a volcanic product of coarse grain, of dark grey colour and extremely hard. It was found in the grave of a person who must have been one of consequence, judging from the ornaments of great value also discovered therein. The workmanship betrays the hand of an experienced workman, the hollow centre and the opening, cut from the surface, indicating the decision only furnished by long use of the tools. The border and the heads of the animals pendant therefrom are cut with spirit, and the proportions are *beautiful*. As an ornamental stand for flowers, it is worthy of a place amidst the finest works of art.—SEE PLATE XII.

- 47 AMERICA. A very curious Bottle in Terra Cotta, with handles, ornamented with raised figures of strange grotesque form, and of the highest importance for the history of Ceramic Art.

This valuable relic was dug up in Guatemala, and presented to Mr. Empson, but did not reach him in time to be noticed in his "Observations."

Nota Bene. *The whole of the gold ornaments and figures forming the Empson Collection (described in the present Catalogue from Lot 25 to Lot 41 inclusive), are enclosed in a case, made on purpose by Mr. Empson in his life time. The same box contains some letters and additional manuscript descriptions relating to this Collection, tracing the origin of Lot 41 to Montezuma, and furnishing information of the high estimation in which the Empson Collection was held by the Society of Antiquaries.*

MOZARABIC MANUSCRIPTS.

Nota Bene. *The three following Numbers (48, 49 and 50) must be considered amongst the most extraordinary Manuscripts still existing both on account of the caligraphy and drawing, and for the state of knowledge of Arithmetic and of the Latin Language in certain parts of the Ancient World after the irruption of barbarians had overturned the Roman Empire. As far as we know there does not exist any similar monument in any one of the most famous libraries of Europe. Instead of being written on parchment or vellum like most of the ancient Manuscripts which have come down to us, or on papyrus, or on metal, or on marble or other similar substance, these Relics are inscribed on thick skins, passably shiny and slightly coloured. That some of the ancients wrote upon skins we know from history, but it is a great phenomenon to find manuscripts written thereon in the Latin characters and language. These three Lots are undoubtedly of Mozarabic origin, and date back to the period of the first intercourse between the Visigoths and Moors, when the peoples, who for State purposes were compelled to use the Latin language, had almost entirely lost the knowledge of it, and when a system of arithmetic was used, perhaps of Celtiberian or early African origin, now utterly unknown. These great curiosities were formerly in the possession of an eminent English bookseller, to whom they were consigned from abroad (Spain it is believed), as Aboriginal Writings from Mexico, but have certainly no connection with that country. As monuments of early caligraphy and art, they are indeed most extraordinary, nothing of the sort having ever been offered for sale.*

- 48 MOZARABIC LETTER IN LATIN respecting the Escape of a Prisoner, and requesting the resumption of regular intercourse as before.

This Letter, in very barbarous Latin, is written in a singular mixture of Merovingian, Visigothic, and Uncial hand-writings, in some portion even imitating the Latin inscriptions of the VIIth Century, as will be more clearly seen by inspecting the facsimile. The words run into each other, being written *without any space left between*. It is written on nearly a square piece of skin (10 inches or 25 centimetres) on both sides, having the ground coloured a light green, with numerous small spots of different colours, intended no doubt for ornament. The borders are ornamented with rude drawings in brown, that at the bottom exhibiting a representation of a battle between blacks fighting with bows, arrows, &c., and bearing African features. Other figures (one very large, of a musical

performer) may be seen on the same side or page of this singular document. This piece of leather bears evidence of having been hung up for some purpose or other.

The letter contained in this piece of skin begins with words which by the name of *El Abulab*, shows at once its Arabic origin: "*Moxerel-abulabnostraprigeniseiuspatermaterambulareaocanus*," &c. Towards the end we read, "*Negotiumemerevenderenostrapopulusspoliareareatum*."

The hand-writing, judging from all the characters, is apparently of the VIIth Century.—SEE PLATE XIII.

- 49 MOZARABIC MANUSCRIPT ROLL exactly of the same kind as the previous Lot, the only difference being that, instead of having a square form, it is a long roll, about 32 inches long by $4\frac{1}{2}$ inches wide (82 centimetres by 13). The contents also are different, as in this roll we find a *Latin vocabulary*, containing very curiously selected words; for instance, "*Pinus . . . voluptas . . . rex . . . albor*," &c. Some, but not all, of the marginal (exceedingly rude) *delineations* being allusive to the words contained in the vocabulary.

In all probability this *extraordinary* Manuscript is also of the VIIth Century.

- 50 MOZARABIC MANUSCRIPT ROLL like the two previous Lots, but much larger, being more than one yard in length by almost 9 inches in width (1 metre by 22 centimetres), containing also a *Latin vocabulary*, which, curiously enough, relates almost exclusively to arithmetical denominations, and which (and that is the most interesting point) is connected with AN ARITHMETICAL SYSTEM QUITE UNKNOWN TO US; for instance, we find in this rude Manuscript, "*Vis* (the Spanish pronunciation "*of bis*) *sexetviginti. Unusetvissexetviginti. Visseptemetviginti. Unusetvisseptemetviginti. . . . Duoetteroctoetviginti. Ternovemetviginti. Unusetterduoettringinta. Duoet-terduoettriginta . . . &c.*"

The margins are illustrated with rude delineations like the two previous Lots.

This *extraordinary Manuscript*, equally important for the study of historical ethnography, as for the *history of Arithmetic*, seems of the same period as the two previous Lots.

- 51 HORÆ BEATÆ MARIE VIRGINIS, cum Calendario. MANUSCRIPT ON VELLUM, *with numerous capital letters, illuminated in gold and colours, by a French Scribe* 12mo. SÆC. xiv—xv.

This pretty manuscript, re-covered in red velvet, is inserted into an *ancient metal binding* of the XVth Century, made expressly for it. The bibliopagistic portion is of IRON, carved and perforated, ornamented with animals and foliage, and secured by clasps. This binding is one of the most pre-

cious of early French workmanship in ornamental iron, of which specimens are far rarer than those gorgeous coverings of gilt silver and enamel, adorned with precious stones and cameos, usually termed Byzantine.

- 52 FOXE (John), ECCLESIASTICALL HISTORIE, CONTEYNING THE ACTS AND MONUMENTS OF MARTYRS. 2 vols. in 1, *woodcuts, black letter, bound in crimson velvet, gilt edges*, and richly ornamented with richly-chased massive *silver* clasps (on which are elegantly *carved* in alto-relievo a full length of James I, and a St. George on horseback killing the Dragon), corners and *centre ornaments*, having within the latter (also worked in silver) portraits of GEORGE ABBOT, ARCHBISHOP OF CANTERBURY, and of his brother, ROBERT ABBOT, BISHOP OF SALISBURY, *both with the date of 1628.*

P. Short, 1596.

The *silver ornaments* and *portraits* are fine specimens of chasing in England in the reign of *Charles I*, and, if any reliance can be placed on the inscriptions, must have been executed by Drew for Archbishop Laud, then Bishop of London, and were probably intended as a present from that prelate to his metropolitan. The inscription round the portrait of Archbishop Abbot runs, "GUIL. LAUD. ARCHIEP. CANT. ACAD. CANT. 1628." This at a glance might be mistaken for a portrait of Laud himself, but as he was not raised to the Archbishopric until 1633, that is impossible; and the only conclusion we can come to is, that the book was a gift from W. Laud, then Bishop of London, to G. Abbot, Archbishop of Canterbury, and that the inscription was intended to be read, "GUILIELMUS LAUD, ARCHIEPISCOPO CANTUARIENSI ACADEMIÆ CANCELLARIO." The legend round the portrait of Robert Abbot, Bishop of Salisbury, who died in 1618, is, "D. R. EPISCOPI SAUSBU EFFIG. A DREU 1628" (*Domini Reverendi Episcopi Sarusburiensis Effigies a Drew*). This portrait closely resembles the well-known engraving of Bishop Abbot, by Delaram, and certainly could not be intended for a likeness of John Davenant, Bishop of Salisbury in 1628, whose features, as given in engravings, bear not the least resemblance. The work itself wants the first title, and has several leaves mended. It will, therefore, be sold not subject to collation, the more especially as the silver ornamentation, being the principal value, the work itself may be considered as given in.

- 53 BREVIARIUM ET COMMUNE SANCTORUM.

MANUSCRIPT ON VELLUM, *in Gothic Letters, with ornamented Capitals* *small square 4to. SÆC. xiv—xv.*

This precious relic, in its beautiful and rich cover, presents us with one of the finest specimens of ecclesiastical binding during the Middle Ages. The covering, which is of gilt metal (usually termed BYZANTINE), with ornamental *rinceaux* of surprising richness and elegance, is adorned with 36 precious stones (32 *turquoises*, and 4 *large garnets*), polished, but not cut, (*en cabochon*), having as a centre an elegant plaque of sculptured ivory. This binding (a very unusual circumstance) has evidently been made purposely for the Manuscript at the end of the XIVth or commencement of the XVth Century, and may be considered as beautiful a specimen of goldsmith's ware, as ever yet has been offered for sale.

- 54 LEGENDA BEATÆ MARIÆ VIRGINIS CUM SERMONIBUS, *containing numerous Quotations from the Venerable Bede and the Fathers.*
 MANUSCRIPT ON VELLUM SÆC. xi—xii.
 LOTHARII CARDINALIS LIBER DE VILITATE CONDITIONIS
 HUMANÆ. MANUSCRIPT ON VELLUM, *with the Scribe's name,*
"Per manu⁹ Ortolfi pistoris de Muerpga." SÆC. xiv.
 DE ORIGINE FRATRUM HEREMITARUM ORDINIS BEATI AU-
 GUSTINI. MANUSCRIPT ON VELLUM SÆC. xiv.
 In the early BYZANTINE figured metallic binding, adorned with
 ENAMELS, GEMS, and PRECIOUS STONES *in one vol, 4to.*

Manuscripts (changed from time to time as worn out by daily use) in early metal bindings are of the rarest occurrence; and so beautiful and perfect a specimen of the bibliopegistic art of the XIIth Century must be seen to be duly appreciated. The binding consists of oak boards covered with red velvet, having the front side (the one exposed to view when lying on the altar) highly adorned with a border of ANCIENT ENAMELS, PRECIOUS STONES, AND GEMS, (amongst which, curiously enough, is a finely cut Leda and the Swan,) as usual, four large rock crystals, shaped like eggs, forming the corners, all set in an elegantly ornamented gilt metal frame. In the centre are two angels hovering over three full-length human figures, supported on drapery held up by two boys kneeling, executed in gilt metal. The whole forms an admirable example of early Byzantine ornamentation, well worthy of a place in the choicest cabinet.

55 OFFICIA SORORUM ORDINIS BEATI AUGUSTINI.

VERY BEAUTIFUL MANUSCRIPT ON VELLUM, *written in a large hand, with the Rubrics in red, commencing with the Service for taking the Veil, and ending with the Forms of various Benedictions, inserted in a much more ancient BYZANTINE binding (replacing in the XVth Century a former Service-book of a similar nature worn out by long use,) consisting of oak-boards, covered in red velvet, and having on the front side (that exposed to view when lying on the Altar) a very ancient and elegant gilt metal bas-relief, representing JESUS CHRIST, seated on the Rainbow, with the Terrestrial Globe at his feet, and surrounded by the symbols of the four Evangelists, and the Lamb bearing the Cross with Flag, the letters A and Ω (the latter by mistake of the artist figured as an M) being placed one on each side, and the usual four rock crystals, shaped like eggs, forming the corner ornaments. The style of ornamentation is very artistic, and in a very peculiar style* 4to. SÆC. xv.

This splendid specimen of early BYZANTINE binding is one of the finest ever offered for sale in a genuine state; and the Manuscript itself, one of the rarest of Service-books, is highly interesting, not only on account of its calligraphy and musical notation, but as containing, towards the end, a HYMN IN GREEK (*written in Latin letters, as the nuns might not be able to read the original characters*) commencing "AGIOS O THEOS."

56 MISSALE CUM NOTIS MUSICIS.

MANUSCRIPT ON VELLUM, *written in a fine bold hand at the end of the XIVth, or at the commencement of the XVth Century, which seems to have replaced an earlier (destroyed perhaps by use), as the magnificent BYZANTINE binding is an admirable specimen of bibliopegistic art in the XIIth Century*
folio. SÆC. xiv—xv.

The binding (oak boards covered with purple velvet) is gorgeously decorated on the obverse side, according to the early custom of ornamenting Church Service Books intended to attract attention when laid on the altar. No expense was spared for the purpose; and it is probably to the use of gems and precious stones that the extreme rarity of a perfect specimen is to be attributed: for many a gem has been destroyed for the sake of again using the ornamentations for what was considered more saleable. The centre of the present binding is formed of metal, on which are *repoussé* figures of Christ between Mary and St. John, with the symbols of the four Evangelists at the corners. The outer border, by which this centre is enclosed, is composed of *ancient enamels, gems, and precious stones*, set in ornamentally gilt metal, having at each corner a very large crystal shaped like an egg. A finer specimen of BYZANTINE binding has probably never been offered for sale.

57 PSALTERIUM DAVIDIS, CUM CANTICIS, SYMBOLO ATHANASII ET OFFICIO MORTUORUM.

MANUSCRIPT ON VELLUM, *by a Spanish scribe, executed in large semi-uncial letters, with elaborately painted Initials, in its original magnificent BYZANTINE binding in gilt metal, with cloisonné enamels, &c. The front-side (that viewed when lying on the altar) exhibiting in the centre a very large full-length figure (holding a book), boldly cut in alto relievo, with small precious stones for eyes, and as a border, on each side a small carved ivory statuette (inscribed JOAD and DAVI), having as corner-pieces at top two Saints praying, and at bottom symbols of two Evangelists, the interstices being filled with cotemporary enamels, all finished in a beautiful style on gilt copper*
folio. SÆC. xi—xii.

THIS EXTRAORDINARY MANUSCRIPT exhibits one of the rarest and most precious monuments of SPANISH ART, both in regard to caligraphy and binding. The extreme difficulty of finding a metal binding containing a coeval manuscript, as is known to every collector, has been caused by the practice of the monks substituting new transcripts of their Service Books whenever the old ones began to get worn by daily use. In this instance both binding and writing are cotemporary, the former having been executed expressly for the latter, and are valuable as specimens of the ornamentation adopted by the Spanish monks in the XIth and XIIth Century for Service-Books destined to be exhibited as altar decorations to the faithful in the house of God. Whatever may be the scarcity of this class of binding in gilt metal (usually termed BYZANTINE, but which formerly prevailed in all Monasteries), as shown by the very high price the few examples of various countries, when brought to the hammer, have produced, IN RARITY (*it may be safely affirmed*) NONE EXCEED THOSE EXECUTED IN SPAIN.

58 ROMANÆ HISTORIÆ SCRIPTORES VARIJ NEMPE JUSTINUS,
SALLUSTIUS ET FLORUS.

MANUSCRIPT ON VELLUM, *written in double columns, about the middle of the XVth Century, apparently by a French scribe, with the initials illuminated in gold and colours, in a magnificent metal binding (usually termed BYZANTINE), adorned with aucient intaglios, CARVED IVORY PLAQUE, PRECIOUS STONES, LIMOGES ENAMELS, AND ROCK CRYSTALS, much older than the Manuscript itself* folio. SÆC. XV

This *precious Manuscript* exhibits excellent texts of the authors it contains, and would furnish to a new editor some capital various readings; as a sample of which it is only necessary to point out the passage in Justin, where the reign of Semiramis is reduced to thirty-two years after the decease of Ninus, instead of the usual forty-two, thus rendering the cause of her death, as related by the historian, less incredible. That it was certainly *written in France*, and by a French scribe, is corroborated by a Latin poem, placed before Sallust, in which France, personified, is represented as demanding with loud outcries that peace should be made. This poem (in all probability the composition of the learned transcriber of the classics contained in the volume) makes allusions to the wars with the ENGLISH, and to (Niccolo?) Piccinino, as very recent affairs, from whence may be fairly inferred that the volume was written about 1450. The Florus commences at the end of the fourth chapter of the first Book, and ends at the seventeenth chapter of the second Book. At the end of the Justin, in an old handwriting of the XVth Century, stands, "Ex dono Henrici Goessens Ecclesiæ Beghinarum," and on fly-leaves, written in the XVI-XVIIth Century, "Luc. Annæus Florus." Valuable, however, as is the Manuscript internally, its almost inestimable value is greatly increased by the admirable outward covering bestowed on it by the original possessor, who has enshrined it in a precious bibliopegistic specimen of the XIIth Century, either because the original contents had perished, or because, at the revival of Classical literature, these celebrated Romish historians were deemed more worthy of preservation. This beautiful ancient cover (usually termed BYZANTINE) is of *gilt metal*, enriched with ancient Limoges *cloisonnés enamels*, admirable in design and richness of colour. The metal ornaments are composed of laminæ of very delicate foliage, distributed into eight compartments, and each containing *four rubies and other precious stones (thirty-two in all)*, polished but not cut (*en cabochon*), with *four ancient intaglios*, and having at the four corners four beautiful *rock crystals*, also *en cabochon*. In the centre there is an *elegant plaque of sculptured ivory*, containing a representation of the Crucifixion. The whole is in perfect preservation, and the style of the ornamentation is exquisite. The *enamels*, the *goldsmith's workmanship*, and the *ivory sculpture*, seem undoubtedly of the XIIth Century, the arms and coats of mail of the soldiers belonging to that age. This covering, one of the most beautiful of the bindings usually termed BYZANTINE, is certainly one of the finest ever offered for sale, and is very remarkable as ornamenting a Classical manuscript, instead of a Church Service, a circumstance of VERY EXTRAORDINARY occurrence. The artist whose bibliopegistic skill has decorated the volume, would appear, like the scribe, to have been a native of France, judging from the enamels and metal workmanship, and has certainly succeeded in producing what may be considered as a MASTER-PIECE OF FRENCH ENAMELING AND

GOLDSMITH'S WARE. The volume is in folio, and measures $11\frac{1}{2}$ inches (English) in height, and 8 inches in width, or in French measures, 29 centimetres by 21.

- 59 ANNE DE BRETAGNE. COMMEMORATION ET AVERTISSEMENT DE LA MORT DE TRESCRESTIENNE TRESHAULTE TRESPUISSANTE ET TRESEXCELLANTE PRINCESSE MA TRESDOUBTEE ET SOUVERAINE DAME MADAME ANNE DEUX FOIZ ROYNE DE FRANCE DUCHESSE DE BRETAGNE SEULE HERETIERE DICELLE NOBLE DUCHE CONTESSE DE MONFORT DE RICHEMONT, DESTAMPES ET DE VERTUZ ENSAIGNEMENT DE SA PROGENITURE. ET COMPLAINTTE QUE FAICT BRETAGNE SON PREMIER HERAULT ET LUN DE SES ROYS DARMES, *composée (en vers et en prose) par PIERRE CHOQUE, Roi d'Armes de Bretagne et un des Serviteurs les plus devoués de la Reine défunte d'après les Ordres de Louis XII.*

MAGNIFICENT MANUSCRIPT ON VELLUM (*of which a large portion is still unpublished,*) written in the early part of the XVth Century (1514), and highly ornamented with one small and ten large MINIATURES (*containing numerous full-length portraits of the Queen and of persons as arrayed at the ceremonies*), 10 coats of arms, and 340 capital letters, all FINELY ILLUMINATED IN GOLD AND COLOURS, superbly bound, by a contemporary binder, in black morocco, gilt edges, with silver clasps, the sides covered with exquisite gold tooling, displaying the arms of France and Brittany, those of the defunct Queen, in the centre, surrounded with elegant ornamentations, amongst which are *parsémés* crowned fleurs-de-lys, ermine, and initials A, interspersed with tear-drops, the same ornaments being also stamped in gold on the back, forming altogether an ADMIRABLE SPECIMEN of the bibliopegistic skill in France in the early part of the XVth Century, preserved in a case folio. SÆC. xvi (1514).

THIS ADMIRABLE AND PRECIOUS ARTISTIC AND HISTORICAL MANUSCRIPT contains the official account of all the ceremonies observed at the funeral of Anne of Brittany, twice Queen of France, a *small portion* of which only has been printed. Although, as is known, a few transcripts were made at the time, to be given as presents to crowned heads, at present no other complete copy is known, those in the Imperial Library at Paris being not only incomplete, but also, as is reported, in a bad state, as is another copy, likewise imperfect, preserved as a gem in the Imperial Library at the Hermitage, in Russia. A printed description of this Manuscript (valued at the time at 6000 francs), by M. Le Roux de Lincy, is prefixed, from which it appears that a portion only of the work has been twice published; namely, first in 1619, by T. Godefroy in his "Cérémonial de France," and secondly, in a small duodecimo volume by Merlet and De Gombert, at Paris, in 1858. The Miniatures, as authentic portraits of the parties represented,

were published by Father Montfaucon, and inserted by him in volume IV of his "*Monuments de la Monarchie Francaise*." A Poem, in French, at the commencement, contains in eighteen full pages the HISTORY OF THE DUCHY OF BRITANNY.—SEE PLATE XV.

- 60 ANTONINVS (*S. Archiepiscopus Florentinus*) DE STATU PRÆDICATORUM ET INQUISITORUM, DE PRELATIS, DE DIVERSIS OFFICIIS SEU DIGNITATIBUS ECCLESIAE, DE POTESTATE PAPÆ, DE EXCOMMUNICATIONE, DE INTERDICTO, DE INDULGENTIIS, &c.

MANUSCRIPT ON VELLUM, *with illuminated Capitals,*
From the Library of the Monastery of S. Justina at Padua
folio. SÆC. xv.

- 61 ARNALDI DE NOVA VILLA, *novorum Medicorum peritissimi*, AU-REOLÆ

MANUSCRIPT ON VELLUM *small 4to. SÆC. xiv.*

By one of the most celebrated of Chymists, to whom is attributed the discovery of alcohol, which was used by him for extracting odours and medical properties from plants.

- 62 AUGUSTINI (B.) Regula cum Expositione venerabilis Doctoris Sancti Ugonis de Sancto Victore, Latine et Italice

UNPUBLISHED MANUSCRIPT ON VELLUM, *dated 1440, with the initial letter richly illuminated folio. SÆC. xv. (1440)*

This totally unknown Version, in good old Italian, has for a colophon, "*Scripta anno dominice incarnationis milesimo quadrigentesimo quadragesimo.*" On the same page, in a later hand of the XVth Century, follows "*Ordo ad chrismandum pueros.*"

- 63 AUGUSTINI (S.) LIBER EXORTACIONIS

MANUSCRIPT ON VELLUM *small 4to. SÆC. xi.*

At the end is a vellum leaf taken from a Manuscript of the IXth or Xth Century, containing *Fabula Midæ, Minervæ et Scyllæ.*

- 64 AURILLAC. ARTICLE DE LAS ENQUESTAS DE LA PATZ. A la Honor de Dieu lo paire omnipoten e del filh e del S. esperit e de nostra dona Virgis Sancta Maria e de mosenhor S. G[eraud]. cofessor e de tota la cort celestial per patz aver e tener e per honor, e per tranquillitat, e per avras, e per tos temps e la vila daorlhac nos Estacha de beu merchiet . . . arbitra, &c., &c.
ARTICLES DE LA PAIX FAITE ENTRE LES CONSULS ET LA COMMUNE D'AURILLAC D'UNE PART ET L'ABBAYE DE SAINT-GÉRAUD DE LA MEME VILLE D'AUTRE PART

MANUSCRIPT ON VELLUM, IN THE DIALECT OF AUVERGNE,
in the original oak boards folio. SÆC. xiii.

An important and very curious Manuscript, which is precious not only as a specimen of the *Auvergne dialect*, in the XIIIth Century (in which will be recognized all the elements of the *Langue d'Oc*), showing how greatly it has been altered by the modern Auvergnats; but also for the history

of the Province of Auvergne. The town of Aurillac, in the XIIIth Century, enjoyed all the liberties and franchises of Commonalty under duly elected Consuls. The Abbot of Saint-Géraud, as Lord Proprietor of the City, seems to have resorted to various means to become paramount master by restraining the jurisdiction of the consuls and interfering with the common rights of the inhabitants. From this conduct grave disputes arose, and the quarrel grew to such a pitch that arbitration became necessary. The arbitrator chosen was the noble Baron Eustache de Beaumarchais who, about 1280, dictated this Treaty of Peace. This award, directing every new Abbot to swear to maintain the privileges of the Commonalty, seems to have been too loosely worded, for new disputes arose, and recourse was had to Guillaume Dachilhoras, Bailli des Montagnes d'Auvergnes, who, in 1298, with the assistance of the learned in the law, settled the position of the contending parties. This Charter, likewise in the Auvergne dialect, is also contained in this volume. Besides the documents relating to Aurillac there is also a very curious work on Farriery by Jeu Tederic, Confessor to Pope Honorius IV (1285-87), and Recipes for preserving, rectifying, and ameliorating wines, both in the Auvergne dialect. This **TRULY PRECIOUS** Manuscript was priced 1000 francs (£40) in a Catalogue from which it was bought by the last owner.

- 65 BENOIT DE SAINTE-MAURE, LE ROMANS DE TROYE. Poème inédit en vieux Français.

UNPUBLISHED MANUSCRIPT ON VELLUM, *written in double columns by a Norman scribe, green morocco, super extra, ornamented with blind tooling in the antique style. folio. SÆC. xii.*

This precious manuscript, slightly imperfect at beginning and end, commences with a speech of Jason to Medea, and ends with an account of the Greeks wishing to embark after the destruction of Troy, but retarded by bad weather,—thus :

“ Li vertz et li noirs tens felons
Cil qui despoille les boissons :”

showing that the volume not only contains the whole of the siege and taking of Troy, but also a considerable portion of the Conquest of the Golden Fleece. The author of this metrical romance, Benoît de Sainte-Maure, was a Champenois poet, who lived in the XIIth Century. *Manuscripts of this work are of the greatest rarity.*

- 66 BIBLE (LA), CONTENANT LES LIVRES HISTORIQUES DE L'ANCIEN TESTAMENT, TRADUITE EN FRANÇAIS AU XII^e SIECLE.

SUPERB MANUSCRIPT ON VELLUM, *written by a French scribe, in double columns, and adorned with TWENTY MINIATURES, elegantly painted in vivid colours, on a full gold back-ground, by no mean artist (apparently of the school termed Saint-Louis), having numerous elegantly-flourished capitals executed in red and blue inks, black morocco, gilt edges, with silver clasps folio. SÆC. xiii.*

This MAGNIFICENT manuscript exhibits a translation of the Bible totally unknown, and hitherto unpublished. The version is a very important specimen of the language (la Langue Romane) of the XIIth Century, and to the etymologist offers a rich harvest. Only the Books of Genesis, Exodus,

Numbers, and Joshua, have marginal Notes. The rest, being without, have apparently been translated by another party, who has prefixed to his labours a metrical preface in 148 lines, wherein he cites,

“Maistre Richart et Frère Othon
En eele sainte fraerie,”

who probably may have paraphrased the earlier books.

The *beautiful* Miniatures, highly valuable as specimens of early French art, are as follows:

- I. A Saint writing from the Dictation of a Monk.
- II.—VIII. Representations of the Creation and Day of Rest.
- IX. Exodus of the Jewish Nation led by Moses.
- X. Offering of the Yearling to the God of Israel.
- XI. God ordering Joshua to cross the Jordan.
- XII. The Jews imploring God for a Leader against the Canaanites.
- XIII. The Wife of Alcana offering up her Vow for a Son.
- XIV. David ordering the Execution of Saul's Murderer.
- XV. David anointed King.
- XVI. Abishag presented to David.
- XVII. Elias taken up to Heaven in the presence of Elisha.
- XVIII. Siege of Jerusalem by Antiochus.
- XIX. Tobit's Dream.
- XX. Judith decapitating Holofernes.

A full description of this really *splendid volume*, taken from a Catalogue wherein it was priced 3,500 francs, is prefixed. It is quite perfect, with the exception of two leaves deficient at the commencement of the Book of Macabees.—SEE PLATE XV.

67 BIBLE TRADUITE EN VIEUX FRANCAIS, AVEC L'EXPOSITION.

UNPUBLISHED MANUSCRIPT ON VELLUM, *finely written, with Capitals illuminated in gold and colours, in oak boards covered with stamped pigskin, on which the date of 1542 is impressed, with clasps folio. SÆC. xv.*

French Biblicial manuscripts are of extraordinary rarity. The present, unfortunately wanting the first leaf, formerly belonged to the Convent of Notre Dame des Carmes at Monstreul, and has the following inscription on the fly leaf:—“*Donne toy garde de retenir ce volume si tu le trouve hors la maison et couvent de nostre Dame des Carmes de Monstroeul en Picardie sur peine d'excommunication et d'estre eprouve larron de nostre Dieu. Rente et on te donnera le vin.*”

68 BORNIO DE SALA (Domenico) DISCORSO POLITICO A BORSO DUCA DI MODENA.

MANUSCRIPT ON VELLUM, *with the initial letter richly illuminated in gold and colours, from the Carthusian Monastery of St. Christopher, near Ferrara 4to. SÆC. xv.*

These highly-interesting and hitherto unpublished letters on the “Duties of a Prince,” were probably addressed to Borso d'Este, Duke of Modena, whilst Bornio was in Ferrara as Ambassador sent from Bologna to treat for peace with that Prince. Amongst the authorities cited, is an entire Sonnet from Petrarch, slightly altered, and in which Bornio has introduced

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his own name. The author, an eminent jurist, was one of the Professors and Regents of the University of Bologna, where he died in 1477. He was a great friend of Philephus, and of Pope Pius II.

69 BRUNETTO LATINI (*Maestro di Dante*), IL TESORO.

MANUSCRIPT ON VELLUM, *but unfortunately wanting a leaf or two at end, in the original wooden boards, covered with leather, and protected by brass bosses* folio. SÆC. xiv.

From the conclusion of the first chapter, it appears certain that this Cyclopædia was originally written in French for reasons assigned by Brunetto Latini, and that the Italian version was made by Bono Gianboni. Manuscripts of this work are continually referred to, as only abridgments of it have been published, but are of extraordinary rarity, the few known being locked up in public libraries. On the fly-leaf are several Sonnets of Petrarca (spelt "Franciescho Petracchi"), written in long lines (two consecutive on the same line), shewing the indubitable antiquity of the Manuscript.

70 CHRISTINE DE PISAN, MELIBÉE, POEME INEDIT EN VIEUX FRANCAIS.

FINE MANUSCRIPT ON VELLUM, *in double columns, but unfortunately wanting at commencement two leaves and a portion of the third* folio. SÆC. xiv.

71 CORPUS HISTORIARUM (a Tempore Caroli Magni usque ad Phillippum II), ex Sygeberto, Turpino aliisque in unum congestum. Accedunt Flores Hugonis de Sancto Victore, Hugonis de Folieto, S. Bernardi, et Helynandi.

MANUSCRIPT ON VELLUM, *with initial finely illuminated in gold and colours* folio. SÆC. xiv—xv.

This important Chronicle commences with "Sygebertus de Imperio Karoli Magni et Forma ejus ac Robore," and contains the lives of the various Emperors and Kings, ending with Philip II. of France, extracted from various authorities, but made to read continuously. That of Charlemagne reads like a ROMANCE OF CHIVALRY, in which his deeds are alternately narrated by Sigebert, Archbishop Turpin, and Helynand. It is a most important Manuscript for English History, as it contains not only the deeds of Alfred the Great and other Monarchs, but also the lives of Saints and learned Abbots, Monks, &c., in British Monasteries. A portion of two leaves has, unfortunately, been destroyed.

72 DANTE ALDIGHIERI VENTI CANZONI ET SEI SONECTI. Seguita una Canzone del decto Dante in *Francioso* per lettera e volghese. Canzoni in laude della S. Catherina et della S. Magdalena. IL CREDO, Pater Noster et Ave Maria. Altri Canzoni di Dante. PETRARCA (Francescho) LI TRIONFI.

MANUSCRIPT ON VELLUM, *finely written by an Italian scribe in*

1427, with capitals richly illuminated in gold and colours, green morocco 4to. SÆC. xv. (1427)

This beautiful Manuscript, containing the CANZONI and CREDO of Dante, is worthy of a place in any library. Manuscripts of the Divina Commedia have often occurred for sale, but, as is well known, those containing the Canzoni, and especially the Credo, are of the greatest rarity. The Sonnet written by Dante in three Languages (*French, Italian, and Latin,*) is of the utmost scarcity in Manuscript. From the following colophon to the Petrarca, this Manuscript appears to have been written by a scribe in the Debtors' Prison (*le Stinche*) at Florence:—"Questi sono li trionfi de Mes. Francescho Petraca (*sic*) finiti p S. Gabriele di francescho da parma ora in le stinche di firence a dio di magio 1427."

- 73 DOMINIS (Marci Antonii de, *Archiepiscopi Spalatensis*) DE PACE RELIGIONIS, Epistola ad Josephum Hallum Archipresbyterum Wigorniensem. Estratto d' una Littera dell' Archivescovo di Spalatto all' Ill^{mo} Conto de Gondomar, 1622. Aliæ Epistolæ Archiepiscopi Spalatensis. RESPONSUM J. HALL. Epistola Tho. Covent. et Lichf. (*written by BISHOP MORTON, and apparently inedited.*)

CONTEMPORARY MANUSCRIPT ON PAPER, BY AN ENGLISH SCRIBE 4to. SÆC. xvii.

An important and very valuable Collection of Letters written by, or to the celebrated Archbishop M. A. de Dominis, an illustrious Martyr of the Inquisition. An exactly similar Manuscript sold for £29 at these Rooms, on 30th March, 1859.

- 74 EMPEDOCLES INERRANTIUM STELLARUM SPHÆRA ET EJUSDEM PLANETARUM SPHÆRA (*Carmen ineditum*) GRÆCE. ACCE-DIT HERMIÆ PHILOSOPHI SCHOLIA IN PHÆDRUM PLATONIS, GRÆCE.

A VERY VALUABLE MANUSCRIPT ON PAPER folio. SÆC. xv.

The rarity of Greek Classical Manuscripts is too well known to require any comment.

- 75 EUCLIDIS GEOMETRIÆ LIBRI XIII ET HYPsiclis LIBRI II, ARABICE,
MANUSCRIPT ON PAPER, WITH DIAGRAMS folio. SÆC. xv.

- 76 EUSEBIUS (S.) DE CORPORE CHRISTI.

MANUSCRIPT ON VELLUM, with Musical Notations (Neumes) on the last page, purple morocco 4to. SÆC. xi—xii.

- 77 EUSEBII, CÆSARIENSIS EPISCOPI, HISTORIÆ ECCLESIASTICÆ LIBRI XI, RUFINO PRESBYTERO INTERPRETE.

MANUSCRIPT ON VELLUM, with painted capitals, written in a very bold hand in the Monastery of "S. Petri in Augia Minori" folio. SÆC. xiv.

This fine and important Manuscript, written in long lines, is apparently very

correct Although Rufinus professedly translated the Ecclesiastical History of Eusebius, yet, by changes and considerable variations, he has made it almost a new work, adding the Xth and XIth Books, which are entirely his own composition. Manuscripts of this History are scarce.

- 78 EVANGILES DES DOMÉES (Dimanches). Traduction et Commentaires (en Vers) des Evangiles des Dimanches et Fêtes. POEME EN VIEUX FRANÇAIS INEDIT.

UNPUBLISHED MANUSCRIPT ON VELLUM, *written in double columns by a Norman scribe, in the original oak boards, preserved in a case, half morocco, lettered* 4to. SÆC. xii.

A volume of *extraordinary interest*, which, according to the description of it by the celebrated M. Paulin Paris, *prefixed*, ought to be considered also a very great rarity, as no copy of the work exists in the Imperial Library at Paris, so rich in Manuscripts of early French poetry, thanks to the indefatigable curators, who have spared neither pains nor expense to render the collection as complete as possible. Written in the XIIth Century, it presents us with an indubitable specimen of the language as written and spoken in Normandy at that period. This Manuscript was lately marked, as a bargain, 2,400 francs.

- 79 GERSONIS (Joannis, *Cancellarii Academicæ Parisiensis*) DUO PSALTERIA ET EXPOSITIO SUPER THRENOS JEREMIÆ. Item Distinctiones super Psalterium.

MANUSCRIPT ON VELLUM, *elegantly written, with numerous ornamental capitals, finely flourished in red and blue inks, the initial being illuminated in gold and colours* folio. SÆC. xiv.

- 80 GRAMMATICES LATINÆ LINGUÆ PRINCIPIA

FINE MANUSCRIPT ON ITALIAN VELLUM, *with the name of the scribe, "Ego Nicolaus Sextius transcripsi," having the first page illuminated in gold and colours, but the arms of the original owner (probably Lorenzo de Medicis) erased, in the original Medician stamped binding* 4to. SÆC. xv.

- 81 GUILLERMI Cardinalis Rothomagensis Publicum Instrumentum pro ordine Fratrum Heremitarum S. Augustini, cum Litteris Apostolicis Sixti IV, Pauli II, et Nicolai V.

MANUSCRIPT ON VELLUM, *with twelve MINIATURE PORTRAITS OF POPES executed in gold and colours.*

THE OFFICIAL COPY *that belonged to Pope Sixtus IV, having his arms, as well as those of Cardinal de Rouen, richly illuminated in gold and colours on the first page, and having the Notarial Declarations with their Devices at end* small 4to. SÆC. xv.

82 HIERONIMI (Beati) EXPOSITIO IN ECCLESIASTEN.

BEAUTIFUL MANUSCRIPT ON VELLUM, *from the Library of the Monastery "Sancti Martini de Tornaco"* folio. SÆC. xi—xii.

83 HIERONIMI (Beati) EPISTOLÆ.

MANUSCRIPT ON VELLUM, *with several Greek quotations in Greek Characters, with the Latin pronunciation written over; a beautiful specimen of early caligraphy* 4to. SÆC. xi.

A venerable Manuscript. At the end, in a much later hand-writing, is a Recipe for sore eyes dated "Moguncie 1439."

84 HYSTOIRE DE TROYE LA GRANT (Roman de Chevalerie).

FINE MANUSCRIPT ON VELLUM, *written in a neat cursive hand, in double columns, by a French scribe, splendidly bound in oak boards, covered with green morocco, blind-tooled, gilt edges, by Thompson, in the old style* folio. SÆC. xv.

This extremely precious Manuscript comprises—1. The History of Ninus and the other Assyrian Kings; 2. The Destruction of Thebes with the Story of Œdipus; 3. The History of Hercules and Theseus; and 4. The History of Troy, which, commencing with the Taking of the Golden Fleece, proceeds to relate its first Destruction by Hercules, and concludes with its Siege and final Ruin by the Grecks. The Trojans and Greeks are, however, transformed into *Paladins*, and the Heroes and Heroines exhibit all the manners and customs of the Middle Ages, for even the Horse of Hector is said to be the gift of the Fairy Morgana. The pages are filled with descriptions of helmets and coats of mail, jousts with the lance, and single combats with the sword, the Ladies of Troy, like the Heroines of the Tournaments, standing at their windows to witness the marvellous deeds of chivalry displayed by Greeks and Trojans influenced by the eyes of their lady-loves. Change but the names to Amadis or Tristan, or any hero of the Round Table, and the *Romance of Chivalry* would indeed be perfect.

85 INQUISIZIONE. Scritture risguardanti il Tribunal del Santo Officio.

MANUSCRIPT ON PAPER, *written about 1740* folio. SÆC. xviii.

86 JAMI (Abd-al-Rhaman-ben-Ahmed, surnamed from Birth-place).

YUSUF-WA-ZULEIKHA, or the Loves of Joseph and Potiphar's Wife, a Poem in Persian

SPLENDID MANUSCRIPT, *beautifully written in the Nastalik characters, in double columns, within borders of gold, having an illuminated anwan at commencement, and adorned with 31 paintings of the principal events narrated in the story, executed by a Persian artist in vivid colours, heightened with gold, in the Oriental binding, stamped with gilding* small folio. SÆC. xviii.

This Poem, by Persians, is considered a master-piece.

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- 87 JOHANNIS CHRYSOSTOMI (S.) OPERA VARIA, Græce
MANUSCRIPT ON COTTON PAPER, *in the original oak-boards,*
covered with leather 4to. SÆC. xiii.

This fine Manuscript contains several of the Homilies, which very rarely occur.

- 88 JOANNIS (S.) EVANGELIUM. ACCEDUNT EPISTOLÆ SEPTEM
CANONICÆ. Cum Glossis et Notis marginalibus
MANUSCRIPT ON VELLUM, *written in a fine bold hand*
folio. SÆC. xiii.

- 89 JOBI Liber (*wants part of Prologus*).—Liber Sapientiæ Salomonis.—
Liber Jesu Filii Sirach Ecclesiasticus dictus.—Anonymi (Cas-
siodori?) Sermo (commencing “*O casta et munda solitudo,*
sedis pacis,” &c.)—Versus de Animalibus (commencing “*Hic*
serpens ventis perniciosior atque sagittis.”)

MANUSCRIPT ON VELLUM, *a fine specimen of early caligraphy*
4to. SÆC. ix.

The EXTRAORDINARY RARITY of Biblical Manuscripts of the IXth Century is
well known to collectors.

- 90 JOHANNIS ET BASILII EPISCOPORUM DIALOGUS.
MANUSCRIPT ON VELLUM 4to. SÆC. x.

This *venerable Manuscript* of S. Joannes Chrysostomus de Sacerdotio formerly
belonged to the Monastery of St. Pantaleo at Cologne.

- 91 LEIBNITZ (G. G.) EPISTOLÆ AUTOGRAPHÆ. *A Collection of*
TWENTY-TWO unpublished Autograph Letters addressed by the
celebrated Philosopher Leibnitz to the almost equally renowned
Theologian Professor Schmidt, Doctor of Divinity at Helmstadt,
several with the seal various sizes. 1697—1706.

- 92 LEONE X. Bilanci e Conti ed altre Partite attenenti a Leone X
ed all' Arcivescovo di Firenze a Tempo di Giulio de Medici,
1517—18.

TWENTY-ONE ORIGINAL DOCUMENTS, ON PAPER, OF THE
HIGHEST IMPORTANCE TO THE HISTORIAN, WITH THE
OFFICIAL SIGNATURES, *containing many curious details of the*
Income and Expenditure of this celebrated Pontiff
folio. SÆC. xvi.

These important documents, totally unknown to Mr. Roscoe, and all the other
biographers of Leo X, throw much light, not only on whence the Papal
Revenues were derived, but also on the venality of the Court of Rome, for
we here discover that the Pope's own Physician, Ferrando de Aragona, had
to pay for his place “*Uftio d'Abbreviatoria de Minori,*” 2250 ducats, and
Baldassare da Pescia 6000 ducats for a “*Segretariato.*” In fact, the
gratuities given for various offices are truly curious. Amongst the pay-
ments are 2000 *ducats d'oro* on account of 4000 to Cardinal Campeggio for
his Legation to England; 256 ducats to Frate Nicolo de la Magna for

his journey to England ; 300 ducati to the famous poet Giovanni Rucellai for his yearly salary ; and various sums to the Strozzi, Fuggers, and other historical names. Three of the most important entries occur in March 1518, recorded thus :—"PAGATI A RAFFAEL DA URBINO PER AZZURI PER LA LOGGIA, DUCATI 100."—"PAGATI AL DETTO PER CONTO DEL OPERE DI DETTO LAVORO, DUCATI 32."—"PAGATI A RAFFAEL D'URBINO PER L'OPERE DELLA LOGGIA, DUCATI 32 ;" shewing that the immortal Artist from a Pope, deemed a magnificent Patron of Art, received only the paltry sum of 164 ducats for his world-known adornment of the Vatican Loggia, whilst in the same document we find recorded as gifts, "100 *ducati per dar la mancia di Cantori per la festa della incoronazione*," and 100 ducats as a reward to the courier, and 150 ducats to the Frenchman who brought the news from France of the birth of the king's son. Amongst the liabilities is the sum of 3000 Ducats payable to Andrea Petrini if His Holiness failed to bestow upon him the first vacant Secretaryship. The prices paid for *Perle, Bocali d'Oro, Smeraldi, Taffetà, Velluto*, &c. &c. are all recorded in these important papers, which, to a biographer wishing to enter more deeply into the private life of Leo X, would prove almost invaluable.

- 93 LETHBERTI, *Canonici Insulensis postmodum S. Rufi Abbatis*, FLORES PSALMORUM.

UNPUBLISHED MANUSCRIPT ON VELLUM, *a beautiful specimen of early caligraphy, with the date when written (1285)*
folio. SÆC. xiii.

Abbot Lethbert, by Bale and Pits, is mentioned as having lived in 1210, but as his Work, in 1102, was sent by Walter de Insulis, Bishop of Magalona, to Robert de Insulis (see his Letter, published in Mabillon's "Analecta") this is clearly a mistake, as is also proved by the Authors of the "Histoire Littéraire de France," Tome ix. p. 577, where it is stated that he probably died in 1101. Oudin and Fabricius mention this Work as only in manuscript. Early dated Manuscripts are extremely rare.

- 94 LIONARDO [Bruni] Aretino Libro de primo Bello Punico composto in Latino, volgarizzato poi da lui per uno suo Amico.

MANUSCRIPT ON PURE VELLUM, *with the capitals finely ILLU- MINATED IN GOLD AND COLOURS, in the original oak boards, covered with stamped leather*
4to. SÆC. xv.

- 95 LITURGIA ECCLESIE ARMENICÆ, Armenice.

MANUSCRIPT ON COTTON PAPER, *in the original Oriental binding in oak boards, covered with leather, having the figure of a cross stamped on the obverse cover*
4to. SÆC. xiii.

Early Armenian Manuscripts are of excessive rarity.

- 96 LIVII (Titii) Perbrevis Summa de Romanorum illustrium Gestis.
 MANUSCRIPT ON PAPER *4to.* SÆC. xv

- 97 MAHOMMED AL-KORAN. THE KORAN IN ARABIC.

MAGNIFICENT MANUSCRIPT ON ORIENTAL PAPER, *written in Africa, in the year of the Hegira 975, for Abdu-Shah-Ben-*

Mohammed-Al-Hussani, EMPEROR OF MOROCCO, in the best style of caligraphy; every page exquisitely ornamented with beautiful arabesques, richly executed in gold and colours; many of them truly imperial and, especially those on the last leaves of the volume, rivalling the ornamentations so justly admired in the ALHAMBRA. All the intitulations and the characters in the marginal paintings are in Cufic capitals, elegantly emblazoned with gold, forming altogether a volume of dazzling beauty, which must be seen to be duly appreciated square folio. SÆC. xvi.

This SUPERB SPECIMEN of African Caligraphy is one of the finest Korans ever offered for sale. In it the Illuminator, who by the command of the Prophet is strictly forbidden to decorate the Koran with any of those Ornamentations so common in Persian and Hindustani Manuscripts, has endeavoured to render his Manuscript as gorgeous as possible, without breaking the Law, by twisting the Sentences and Letters into as many *beautiful shapes* as his genius and skill could contrive. That he has been successful in rendering the volume worthy of his IMPERIAL MASTER no one will deny and one glance at the magnificent style and effect will suffice to stamp the Designer as a Master of his Art. Such Manuscripts are certainly of the *greatest rarity*, and no Arabic Manuscript of the Koran has yet come under our notice that could in any way be deemed its rival. Twelves leaves at the commencement have been supplied in a modern hand-writing leaving a future owner to try his hand on ornamenting them in the same style as the others.

98 MALATESTA (Monsignor Giuseppe) ISTORIA DELLE DISSENZIONI DI P. PAOLO V CO I VENEZIANI (1605)

UNPUBLISHED MANUSCRIPT ON PAPER. folio. SÆC. xvii.

A complete and very important History of the famous Conflict between Pope Paul V and the Republic of Venice in which the celebrated Father Paul Sarpi figured so conspicuously on the side of the latter, having been, as he himself said, born a Venetian before he became a Papist by baptism. The author was one of the Pope's confidential friends and advisers.

99 MARTYROLOGIUM SANCTORUM ECCLESIAE.

MANUSCRIPT ON VELLUM; a fine specimen of the caligraphy of the end of the Xth Century, having on last page a Deed of a Donation of Lands to the Monastery of St. Bavo, written in the XIth Century folio. SÆC. x-xi.

This Martyrology of the Church, a venerable and interesting Manuscript, is full of curious particulars and is of the greatest importance for Ecclesiastical History.

100 MAZZARINO (Cardinale Giulio), LETTERE (disposte per Ordine cronologico dal 1647 sino al 1651). 4 vols.

MANUSCRIPT ON PAPER, vellum 4to. SÆC. xvii.

A very important Collection of the Letters of this eminent Statesman, apparently collected for publication.

101 MISSALE COPTICUM

MANUSCRIPT ON COTTON PAPER, *containing various Chapters of the Gospels appointed to be read on certain Sundays in the year* folio. SÆC. xvi.

In Coptic, with Explanations in Arabic. Manuscript Services of the Coptic Church are of the rarest occurrence.

102 MUSIC. Liber de Cantu Si Fa in Missa, Coptice et Arabice

MANUSCRIPT ON PAPER, *in Oriental binding* 4to. SÆC. xvi.

Coptic Manuscripts, with Arabic Translations, are very rare.

103 NICEPHORI MELISSENI, *Episcopi Crotoniatis*, LIBER DE TRINITATE ET OPUSCULA VARIA Græce. MICHAELIS APOSTOLII EPISTOLÆ, Græce. Guidoni (Ambrosii) Tractatus in Aristotelis Libros de Anima. Neapoli 1633. Ejusdem Tractatus de Sacramento Eucharistiæ

MANUSCRIPT ON PAPER, *in different hand-writings*

4to. SÆC. xvii.

This work of Nicephorus is apparently unpublished.

104 PLINII Historia Naturalis. Ex C. Plinio Secundo Comentarium (Hermolai Barbari)

MANUSCRIPT ON PAPER, *believed to be in the Autograph of the famous Hermolaus Barbarus* folio. SÆC. xv.

105 PAULI (S.) EPISTOLÆ SEPTEM CANONICÆ, CUM GLOSSIS ET NOTIS MARGINALIBUS

MANUSCRIPT ON VELLUM, *in a beautiful distinct handwriting, calf* folio. SÆC. xi-xii.

On the last page is the commencement of the Apocalypse. Early Biblical Manuscripts, like the present, are of the rarest occurrence.

106 PHALARIDIS EPISTOLÆ per Franciscum Aretinum e Græco in Latinum traductæ Malatestæ Principi dicatæ. Accedunt Diogenis Epistolæ; Mitridatis Collectio Epistolarum Bruti; Platonis Epistolæ Leonardo Aretino Interprete; Cæsaris Orationes et Epistolæ a Lauro Quirino traductæ; et Relatio Simachi Præfecti Urbis Romæ. MANUSCRIPT ON PAPER.

4to. SÆC. xv.

107 ΨΑAMIKA KAI KONTAKIA sive Officium Ecclesiasticum per totum Annum secundum Usum Ecclesiæ Græcæ, Græce cum Notis musicis.

MANUSCRIPT ON VELLUM (*with the exception of a few leaves on paper supplied at a later period*) folio. SÆC. xi.

This *precious Manuscript*, containing the daily service as chanted in the Greek Church, is undoubtedly very ancient, and judging from the current writing

(generally without accents), and according to the rules laid down by Montfaucon, in his admirable "Paleographia Græca," must be ascribed to the XIth Century. An inspection, however, of the capitals (see especially the forms of the A, E, K, O, Φ, Ω, &c.) makes it very doubtful whether it be not a century or more earlier. The *extraordinary rarity* of ancient Greek Manuscripts, with *musical notes*, is known to every collector, and the fact of this volume being filled from beginning to end with them, must stamp it, in the eyes of scholars and amateurs, as one of the most valuable remains of antiquity ever offered for sale.—SEE PLATE XV.

108 REGLES DE LA SECONDE RETTORIQUE CEST ASSAVOIR DES
CHOSSES RIMEES.

MANUSCRIPT ON VELLUM; *in the original oak boards, covered
with leather, ornamented with blind-tooling* 4to. SÆC. xv.

This *truly precious volume* is remarkable on many accounts. In the first place it contains a French Treatise on the Art of Poetry, and a Dictionary of Rhymes—the earliest known. Secondly, it comprises a collection of ancient French Poetry, such as *l'Escouffle, le Tresor et le petit Testament de Jehan de Meun, l'Hospital d'Amours*, besides several inedited Poems in singular Rhythms. Thirdly, it furnishes us with a list of French Poets of the Middle Ages, *several hitherto unknown*, and points out the species of Poetry invented by them. From this we learn, not only the exact portions of the *Romant de la Rose*, written by Guillaume de Loris, and by Jehan de Meun, but also that already in the XVth Century Sir John Froissart was considered by his countrymen as too partial to England. Fourthly, it presents us with some charming tales or historiettes in Prose. The Volume consists of two Parts in distinct hand-writings, the second having been copied by a scribe named P. Dompiengne, who has written his name in full on folio 61. The second Part is written in three columns, with the exception of the Poetical Pieces at end, which are in long lines. This Portion commences with the Rules to write "Lays, Ballades, Virelays, Motets, Rothuenges, Sote-Chansons, Arbalestrières, and Pastourelles," giving specimens of each. Next follow a very curious Table of *Mots couverts poetiques*, various Ballads, and singular Poetry, consisting of *Fatras, Doubles Virelais, Motets esquartelés, Rotuenges, Rondeaux d'une Syllabe, Arbalestrières, Audengièrès, &c., &c.* Then comes a Rhyming Dictionary, followed by Ballades, Lais, and Rondeaux, as a conclusion to the work entitled "Regles de la Seconde Rhetorique," which is one of the most attractive readings that can be conceived. The scribe, as a sort of sequel, has transcribed some Pieces of old French Poetry, viz., "Sote chancon de Guatièr Maqueau de Douay; le Tresor et le petit Testament de Jehan de Meun; and Lopital d'amours." On a fly-leaf at end are two small Poems in a hand-writing of the XVIth Century, one rather free and the other eulogistic of the Duke and Cardinal de Guise. This *singularly curious and highly interesting Manuscript* appears to have been formerly valued in France at 1800 francs, and in a literary point of view would be cheap to a Publisher at double the money.

109 ROMAN DE BOECE, Poème en vieux Français.

MANUSCRIPT ON VELLUM, *in double columns, but unfortunately*

wanting the last leaf and part of another in the body of the Poem folio. SÆC. xiv.

This metrical Romance of "Boetius de Consolatione," totally different from the version of Jean de Meun, and also from the inedited translation by Regnault de Lovens, commenees

"Celui qui bien bat les buissons

Dignes est d'avoir le moissons."

It is perhaps a production of the celebrated Christine de Pisan.

- 110 ROMMANT DE LA ROSE "Ou lart damours est toute enclose"
(commencé par Guillaume de Loris et achevé par Jean de Meung dict Clopinel)

SPLENDID MANUSCRIPT ON VELLUM, *written in a large hand, in double columns, with painted Capitals* folio. SÆC. xiv.

In spite of all its defects, the Roman de la Rose is still regarded by the French as one of the most important as well as one of the most ancient monuments of their language and poesy. Like Chaucer's Canterbury Tales, the brilliant sallies of wit induce even the modern reader to pardon the dirt, although sometimes outraging all decency. The episodes are rich in tales and satiric traits of character, which four centuries ago seem to have kindled the ire of the famous Chancellor Gerson against poor Jean de Meun, so as to cause it to explode in the exclamation, "Had I the sole copy of the Romance of the Rose, and it were worth one thousand pounds in money, I would rather burn it than sell it for publication. If I knew that the poet had not been penitent, I would as soon pray for Judas as for him." Fortunately for literature France has paid as little attention to the Chancellor of Paris as Italy did to the anathemas launched by St. Antonio against Dante, Boccaccio, and others. On its appearance the Roman de la Rose became the rage, and still maintains its ground despite of every opposition.

- 111 SANE GOLGOTA sive Horæ B. Mariæ Virginis, Æthiopice
MANUSCRIPT ON VELLUM 16mo. SÆC. xv.

The Service-Books in Æthiopic are of very great rarity.

- 112 SEDULII PRESBYTERI (SCOTI) CARMINA
MANUSCRIPT ON VELLUM 4to. SÆC. xv.

At the end, in the same hand-writing, is a Manuscript on Paper, containing,
"Libellus S. Augustini Episcopi de Disciplina Christiana."

- 113 SENECAE Epistolæ ad Paulum cum Responsis Pauli. POGGII Florentini An Seni ducere Uxorem liceat? et Epistola ad Cosmum de Medicis de Agricultura—ÆNEÆ SILVII (Pii II) Fortuna—F. Petrarchæ ad Clementem Papam Epistola—Seneca de Moribus, de quatuor Virtutibus, ad Paulum Apostolum, et de Remediis Fortuitorum

MANUSCRIPT ON VELLUM, *by an Italian scribe, having the device of its original owner (a tree with motto Al Opera) drawn*

on the bottom margin of the first page, in the cotemporary stamped binding (that of the Medici Family) with clasp

12mo. SÆC. xv.

114 SMARAGDI ABBATIS EXPLICATIONES IN REGULAM SANCTI BENEDICTI

PRECIOUS MANUSCRIPT ON VELLUM; *written by a Spanish scribe in the early part of the IXth Century (probably circa 820), in visi-gothic letters of a singular form*

square folio. SÆC. ix.

The forms of the Letters in this VENERABLE MANUSCRIPT prove that it must have been written at a very early period in Spain, a fact fully borne out by finding some Annotations in Spanish therein. The *excessive rarity* of all early Manuscripts written in the Peninsula, is so well known that any comment would be needless, but should any doubts arise as to the land whence this emanated, a glance at the heading of the table of chapters immediately after the Introduction (of which the commencement has apparently been lost years ago) and its interlaced rustic capitals must convince the most sceptical, the more especially as the scribe has written *Bictum* for *Victum* according to the usual pronunciation of the Spaniards at that period. This *precious ancient Codex* is written in three different inks, the body of the work being in black visigothic, with the headings in red and the text of the rule in green, or vice-versa. It is the oldest of the Work now in existence, and was probably written during the life-time of the Author, who was Abbot of St. Mihiel near Verdun in France, and died in 823. The singular and extremely rare forms of several of the rustic capitals and uncial letters render this Manuscript a very interesting study for ancient Caligraphy. Some of the Initial Letters are of elegant design and represent figures of various Animals.—SEE PLATE XIII.

115 SPECULUM HUMANÆ SALVATIONIS in Latino (metricè conscriptum) et Vulgari (Commentario Germanico illustratum).

MANUSCRIPT ON PAPER, *in the Autograph of George Wittmansdorffer, who describes himself, "Georgius Wittmansdorffer, d'hallis sallissen Fr. Ordinis Thewtonicorum," in the original oak boards, covered with leather.* 4to.

A very important Manuscript, not only for the early Saxon dialect, but also for the origin of the famous *Block-Book*, bearing the same title.

116 THIEPOLO (M. Antonio, Ritornato di Constantinopoli l'Anno 1576, Bailo à Baiazet et poi Amb^{re}. Residente à Gregorio XIII Papa) SOPRA LE FORZE DEL TURCO.

DISCORSO intorno alla Passata dell' Imperadore in Italia con l'Armi Tedesche alli Danni del Gran Duca di Toscana.

MALATESTI (Giòseppe) DISCORSO di qual Impresa dourebbe tentare il Re Catholico doppo l'Acquisto di Portogalla (*written to incite an INVASION OF ENGLAND, and probably suggested the first idea of an "Invincible Spanish Armada"*).

CASTRO (Don Scipio di) Parere sopra l'Andata del Duca

d'Alanson in Fiandra e sopra l'Andata del Principe Mattia d'Austria in Fiandra l'Anno 1577.

MANUSCRIPTS ON PAPER

in 1 vol. folio. SÆC. xvii.

- 117 VITÆ SANCTORUM PATRUM (Severi Vita S. Martini cum ejusdem Epistolis; Relatio S. Gregorii Turonensis Archiepiscopi de Transitu S. Martini; Vita S. Brictii Episcopi; Hieronymi Liber Vitas Patrum continens; S. Athanasius de Exhortatione Monachorum; &c.)

PRECIOUS MANUSCRIPT ON VELLUM, *beautifully written, with painted capitals.* *folio.* SÆC. xi—xii.

For a new edition of the works of Sulpicius Severus this venerable manuscript would be of great importance. The *Relatio* by St. Gregory of Tours and the Lives of St. Martin and St. Brice are highly important for the early history of France.

- 118 VITÆ ET PASSIONES SANCTORUM.

A VERY IMPORTANT MANUSCRIPT ON VELLUM

small square 4to. SÆC. x.

THIS PRECIOUS AND VENERABLE MANUSCRIPT is very interesting to the IRISH collector, as it contains the very rare Life and Visions of the Hibernian SAINT FURSE; commencing, "FUIT VIR VITE VENERABILIS FURSEUS nomine, nobilis quidem genere, sed nobilior fide, &c." The third Vision commences, "*Dumque unius anni spatio hybernæ insule populos doctrine studio circumiret,*" &c. The other Lives contained are, "De Vita et Conversatione B. Virginis Gertrudis;" "Vita S. Ursmaris Episcopi et Confessoris;" "Vita S. Ermini Episcopi et Confessoris;" "Passio septem Dormientium;" "Passio S. Pancratii;" "Passio SS. Nerei et Achillei;" "Passiones Sanctarum Sororum Virginum," &c.; "Vita cujusdam Virginis;" "Passio S. Eugeniae, Virginis et Martyris;" "Vita S. Symeonis qui in columna stetit;" and "Passio S. Anastatiæ et Sororum ejus."

- 119 VITÆ SANCTORUM. Vita S. Laurentii; Translatio S. Benedicti Abbatis, et Sermo Odonis Abbatis; Vita S. Hieronymi Presbiteri; Vita S. Nicholai Pontificis; Vita S. Silvestri Papæ; Vita B. Ambrosii Episcopi a Paulino descripta; Vita S. Amandi; Vita S. Mauri Abbatis; Vita S. Remigii Episcopi; Vita S. Martialis; Vita S. Athanasii Alexandrini Episcopi; Exemplar Epistolæ quam transmisit S. Hilarius Abræ suæ Filiæ; Miraculum de S. Hilario; Vita S. Hilarii; Vita S. Mariæ Magdalenæ; Vita S. Vedasti Episcopi; Vita S. Egidii Abbatis; Vita S. Medardi Episcopi; Vita S. Gaugerici Episcopi; Vita S. Audomari Episcopi; et Vita S. Bertini Abbatis.

MANUSCRIPT ON VELLUM

folio. SÆC. x—xi.

A beautiful specimen of early caligraphy, with very elegantly ornamented capitals. At the end is another Manuscript, on twenty-five sheets of Vellum, written in the XIVth Century, comprising the famous "*Legenda S. Dominici*" written by "*Constantinus Medices Urbevetanus Episcopus,*" and

the equally celebrated "*Legenda S. Ludovici Francorum Regis.*" For ecclesiastical, as well as profane history, these Legends of Saints are highly important documents. This VENERABLE MANUSCRIPT contains much information respecting the History of France and Italy prior to Charlemagne.

- 120 A COPTIC MANUSCRIPT, in UNCIAL letters upon Vellum, of the VIIth or VIIIth Century, in folio.

This Manuscript is imperfect, consisting only of a number of leaves, venerable remains of various ancient volumes beautifully written, but several of which are much damaged in consequence of their antiquity. Even fragments in *uncial letters* of that period are extremely important, and of the rarest occurrence.

- 121 AN ARABIC MANUSCRIPT, in large CUFIC letters upon Vellum, of the VIIIth or IXth Century, in folio.

The loose leaves of which this Manuscript is composed contain portions of the Koran, taken from various ancient Manuscripts, which, although partially damaged, are of the greatest importance to the Arabic scholar, as nothing is more difficult to find than even a leaf, in *cufic characters*, of the Sacred Book of the Mohammedans.

- 122 PAPYRI COPTICI. *Coptic Manuscripts, some not quite perfect, on papyrus, unrolled, written in UNCIAL LETTERS of the greatest beauty, and supposed to be specimens of the caligraphy of the IVth Century* SÆC. iv.

- 123 PAPYRI ÆGYPTIACI. Several beautiful sheets and fragments of Papyri, with written descriptions and some with curious delineations. Also some considerable portions of ancient Papyri without any hand-writing on them.

- 124 ÆGYPTIAN INSCRIPTIONS, being a considerable Manuscript on Cloth, in the Ægyptian language, of the greatest antiquity.

- 125 ÆGYPTIAN INSCRIPTIONS. Another extremely ancient Manuscript, in the Ægyptian language, on Cloth.

Ægyptian Papyri and Ægyptian Manuscripts on Cloth, which in the last Century were considered objects of no great curiosity, are now very scarce, in consequence of the interest given to them by recent discoveries.

- 126 XYLOGRAPHIC PRODUCTIONS WORKED BY THE PROCESS OF RUBBING. A Collection of twenty-eight of the earliest specimens of Engraving on Wood, whilst the art was still in its infancy, in the original colouring, most of them of extraordinary rarity, and several probably UNIQUE.

This *extraordinary Collection* embraces the following rare Engravings:—

1. The Birth of Christ; 2. Infant Jesus playing with Flowers, the Madonna holding a Wreath; 3. Infant Jesus seated in a Heart; 4. Madonna and Child; 5. Madonna and Child, with the Symbols of the Four Evangelists; 6. St. Maria with the Infant Jesus; 7. The Madonna standing on

the Moon's Crescent, holding on her left arm the Infant Jesus; 8. Madonna and Child, with inscription "Maria Jesus;" 9. Christ Driving the Money-Changers from the Temple; 10. Christ with his Mother kneeling before him; 11. Christ Bearing his Cross; 12. Christ seated on the Cross with a Nun praying; 13. The Passion of Jesus; 14. Christ unrobed; 15. Christ on the Cross; 16. Crucifixion; 17. Christ taken down from the Cross; 18. Ecce Homo; 19. The Saviour standing on the Clouds, holding the Instruments of Torture; 20. Christ's Farewell; 21. The Trinity; 22. The Ascension of the Blessed Virgin; 23. St. Anthony; 24. St. Augustine; 25. St. Catherine; 26. St. Gregory saying Mass; 27. A Monk rising from the Clouds, holding in his right hand a Sword, and in his left a Book; 28. Leaf 7 of a German edition of the Anti-Christ (first portion the XVth Century).

- 127 XYLOGRAPHY, representing the figure of Jesus Christ from the thighs to the top of the head, with the emblems of the Passion, and the Initials *ī . n . r . ī .* in Gothic characters above.

This wood-engraving, equally extraordinary by its antiquity and execution as for its dimensions (19 inches, English, in height, by 11 in width—that is to say, 46 centimetres by 28) is found pasted, as has happened to several other Monuments of the Origin of Typography, on the interior cover of a book, to which it is still attached, and whereon also may be seen Fragments of an ancient Manuscript of the Xth Century. It has been anciently coloured and is perfectly preserved. This Xylograph was discovered by Mr. E. Tross, the well-known bookseller of Paris, who in selling it has given a guarantee in writing, vouching that this precious Monument was executed about 1450.

PASTE IMPRESSIONS OF EARLY ENGRAVINGS.

For an account of these excessively rare and very curious Impressions from early Engravings (Lots 128 to 137), which may be regarded as a sort of Niellos in Paste, see Passavant (Peintre Graveur, I, p. 102), who, however, owing to their extreme rarity, had never been able to see more than sixteen of such productions, most of which he describes as forming part of the Royal and Imperial Collections at Dresden, St. Petersburg, and Vienna. In consequence of their great friability the WHOLE of the paste impressions still in existence are more or less damaged.

- 128 PASTE IMPRESSION. A REPRESENTATION OF THE HOLY TRINITY, showing God the Father seated on His Throne, holding before His Breast our Saviour Crucified, and having the Holy Ghost in the shape of a Dove hovering over His Head.
- 129 PASTE IMPRESSION. CHRIST WASHING THE FEET OF HIS DISCIPLES, with flowered border.

Our Saviour is represented kneeling, with face turned towards the right, washing the feet of one of His Disciples. In the back-ground are ten others of His Disciples.

- 130 PASTE IMPRESSION. CHRIST BEARING HIS CROSS, with border of flowers.

Our Saviour proceeding towards the left is represented as sinking on the fallen Cross. Before Him are two Executioners, and behind are two Holy Women. Above is Jerusalem in the distance.

- 131 PASTE IMPRESSION. SAINT JOHN THE EVANGELIST, with flowered border.

The Saint is represented as standing turned towards the right holding his right Hand erect, and in his left the Cup and Snake.

- 132 PASTE IMPRESSION. SAINT GREGORY SAYING MASS, with flowered border.

The Saint is represented on his left knee, turning towards the right, kneeling before the altar, from which Christ is rising. The back-ground is chequered, each square displaying a quatrefoil, or four-leaf shamrock

- 133 PASTE IMPRESSION. SAINT JEROME WITH THE LION, surrounded by an ivy border, having at each of the corners, and in the centre of each side, a four-leaf shamrock.

The Saint, turned towards the right, is standing under an architectural arch, holding in his left hand an open book; on the left, a lion is springing upon him.

- 134 PASTE IMPRESSION. SAINT FRANCIS RECEIVING THE STIGMATA, with Arabesque border.

The Saint, kneeling before a winged Crucifix hovering right over him, receives the signs of Christ's wounds, which are represented as flowing towards him in five streams of blood. On the right, under the cross, is a monk with his hands folded in prayer; and on the left, in the back-ground, is seen a city.

- 135 PASTE IMPRESSION. SAINT ELIZABETH, QUEEN OF PORTUGAL, AND THE BEGGAR, *slightly damaged*.

The Queen, with the crown on her head, is standing before her throne, turning towards the left, and having towards the right a Beggar, with hat lifted, seated at her feet. The floor is paved, and above, on both sides, are turrets.

- 136 PASTE IMPRESSION. MARTYRDOM OF SAINT SEBASTIAN, *with border of flowers*.

The Saint is depicted bound to a tree, with his face towards the left; on each side is an Executioner shooting at him with arrows.

- 137 PASTE IMPRESSION. SAINT GEORGE AND THE DRAGON, *with a border of garlands*.

The Knight on horseback, facing towards the right, is busy in hewing down with his sword the Dragon, who is crouching on the earth. In the back-ground to the right is the King's Daughter, and on the left a castle.

138 DIANA OF POICTIERS

A Beautiful Octavo volume *bound in red morocco, tooled, (the binding of the XVIth Century,) having on the back, as a device, a beast rampant, surmounted with the royal crown of France.*

THIS EXTRAORDINARY VOLUME contains delineations of a complete collection of surgical and other instruments beautifully engraved on wood, and painted in gold, silver, and colours. At the beginning there are two written inscriptions, one (the title of the work) being "Instrumenta Chyrurgiæ et Icones anathomicae," and the other (in the same hand-writing) disclosing in all probability the name of the author "N. Rassius Desneus Chirurgus regius S. Par."

Although evidently intended for the press, this work was never published; and it seems that this is the *only copy still in existence* of what may be considered the proofs of the plates which are beautiful and highly interesting. There are no printed signatures, but these are added in ink at the bottom of the leaves. The human delineations and anatomical figures are remarkably fine, but what is more important is the collection of all the surgical (and even *toilette*) instruments used at that time. Several relating to Lithotomy, moxa, &c. &c. deserve special attention, and the mechanical skill by which artificial members are to be constructed and the motion of the real ones imitated, has never perhaps been surpassed. The plate exhibiting the inside of an artificial hand is really astonishing.

The greatest interest however and value attached to this volume are due to the circumstance of its having been made for the celebrated DIANA OF POICTIERS, so well known, not only for her extraordinary attractions, so well appreciated by the King of France, but also and chiefly as the patron of arts. The proof of such an illustrious origin is to be found in one of the plates of sheet p in this volume where the well-known TRIPLE CRESCENT OF DIANA is to be found engraved twice. It is well known that Diana was partial to surgery, and that she had bound in her magnificent binding a copy upon vellum of a similar work by the famous Ambrose Paré.

139 MAPPAMONDO, engraved in Copper, between 1530 and 1540, by a first-rate but *unknown Italian engraver.*

In this *beautiful Mappamondo*, Peru is marked, but not Chili. The North American Continent is extremely narrow at Florida, the coast of which is marked as being on the side of the Pacific Ocean, and the American Continent is connected with Asia by a long circuit. This Mappamondo is within an ornamented border with six medallions, containing six heads of such an *admirable fineness*, that they must have been drawn by *one of the greatest artists* of that time. We do not recollect having seen anything so fine in any engraving of the whole of the XVIth Century. Dimensions: about 12 English inches by $8\frac{1}{2}$, or, 31 centimetres by 22. The obverse of this Mappamondo is blank.

140 ALEXANDRI GALLI DOCTRINALE.

A leaf in 4to. Gothic, with 29 lines on a page, printed on Vellum. This leaf was found pasted on the interior cover of a volume like other rare fragments of editions, which are to be found in the Royal Library at the Hague, classed amongst the so precious and so disputed productions of Koster of Haarlem, from 1450 to 1470. In the part which had been pasted on the cover the ink had faded, and seems to have been retouched lately in some letters, probably by some child. On the other side all is perfectly legible. The form of certain letters (especially that of the I, and the M, &c.)

is very *singular*. See on the subject of this precious fragment the last edition of the Manuel of M. Brunet, and the Catalogue of the editions of the XVth Century in the Royal Library of the Hague, by M. Holtrop. This leaf, containing 29 lines in a page, is quite different from the two editions, containing 26 and 32 lines in each page, and belongs to one hitherto quite UNKNOWN.

- 141 SILVER-PLATE-NIELLO, representing a Female on the shoulders of a Satyr in the middle of a Landscape. A rectangular Plaque, in height rather more than 2 inches English, by $1\frac{5}{16}$ inch in width, or 51 by 33 millimetres of French measure.

The *excessive rarity* of Silver Plaques, containing Niellos with Figures and well-preserved like the present, is too well known to require comment. This *Niello* has been seen by the best judges who have pronounced it to be by *Francesco Raibolini* (usually called FRANCIA) the same to whom Dr. Panizzi in an admirable small Dissertation has vindicated an interesting typographical invention. There exists in the British Museum an impression *on paper* of a Niello, likewise attributed to Francia, in which may be seen a female carried by a satyr, much resembling the present. This impression was exhibited to the Public in 1860 and will be found described at page 17 (No. 11) of the "Guide to the Drawings and Prints exhibited in the King's Library (at the British Museum) London, 1860, in 8vo." Another Figure, also having much resemblance to the present Niello, is described by Bartsch (300), the Design being attributed to Giulio Romano. The present Niello was *unknown* to Duchesne.

- 142 DISEGNI ANTICHI. A Collection of Drawings by the most celebrated Italian Masters of the XVIth and following Centuries; namely,—Leonardo da Vinci, Raffaello, Michelangelo, &c., &c. Amongst the more beautiful Designs comprised in this Lot, we must be content with calling particular attention to the following:—

1. Six large Designs by ALBERT DURER, of a circular form, representing subjects taken from the Life of Our Saviour, and intended to be worked in iron.
2. Silenus pouring out Wine, a very beautiful and large Design by MICHELANGELO, from *Sir Peter Lely's Collection*.
3. Two very beautiful and large Landscapes by TITIAN.
4. A Leaf with Designs and Writing (from right to left) by LEONARDO DA VINCI, *very rare*.
5. Two large Designs by PAUL VERONESE.
6. St. John, by ANNIBALE CARACCI (*the Painting is now at Stafford House*).
7. The coming out from the Ark, by RAFFAELLO, *magnificent*.
8. Others by B. Bandinelli, Andrea del Sarto, &c. &c.

Most of these Drawings formerly graced the celebrated collections of Sir Thomas Lawrence and M. Woodburn.

A collection exactly of the same kind and formed by the same collector was purchased by auction in these rooms on the 26th of July, 1862, by Sir Thomas Phillipps, Bart., for the sum of £130.

* * * The whole of the Drawings contained in the above and three following Lots were formerly in the most celebrated collections. It is impossible to describe them, they must be seen to be duly appreciated.

- 143 DISEGNI ANTICHI. A similar Collection of Ancient Drawings by the most celebrated artists of the XVIth and XVIIth Centuries; containing Original Designs, by the most celebrated Masters.

Amongst the beautiful Designs in this Lot will be found:—

1. Two charming Designs by CALLOT.
 2. REMBRANDT's own Portrait, admirably sketched by himself.
 3. The Town Hall of Amsterdam, by the same Artist.
 4. St. Peter, by GUERCINO. *This has been engraved by Bartolozzi.*
 5. The Madonna, a charming Design by J. VAN ACHEN.
 6. The Madonna, a large and beautiful Drawing by RUBENS.
 7. Marsyas, by A. CARACCI.
 8. A beautiful Portrait of a Female, by ALBERT DURER, slightly damaged.
 9. A Sketch by LEONARDO DA VINCI, with writing in his autograph.
- There are also others by *Paul Veronese, Polidoro da Caravaggio, Claude le Lorrain, Denon, &c. &c.*

- 144 DISEGNI ANTICHI. A similar Collection of Drawings by the most celebrated Artists of the XVIth and XVIIth Centuries; including Leonardo da Vinci, Poussin, Rembrandt, &c. &c.

In this Lot we specially recommend attention to—

1. Various studies made by MICHELANGELO for his *chefs-d'œuvre* in the Sistine Chapel.
2. Sketches and handwriting of LEONARDO DA VINCI.
3. A large figure of a Monk, by PH. DE CHAMPAGNE, and another Design by the same Artist.
4. A magnificent Design by MANTEGNA, similar to the one on a larger scale, but less beautiful, preserved at Hampton Court.
5. Designs by REMBRANDT, *B. Bandinelli, A. CARACCI, Maratti, &c. &c.*

- 145 DISEGNI ANTICHI. A similar Collection of Drawings by the most celebrated Artists of the XVIth and XVIIth Centuries.

Every design in this Collection is deserving of minute inspection, and we shall therefore merely cite:—

1. A magnificent Study for his Last Judgment by MICHELANGELO.
2. A large and beautiful Landscape by TITIAN.
3. A Madonna with four Monks by RUBENS, *a large and grand composition*, in which some of the *most singular miracles* attributed to the Blessed Virgin are delineated. For instance, she is represented as taking for her Husband one of the Monkish Saints by giving him her ring; to another she is *supplying milk from her naked breast*, &c. &c.
4. A Landscape by A. CARACCI, with the Engraving of it by *Massé*.
5. A truly charming Madonna by MURILLO.
6. A Leaf with Sketches by LEONARDO DA VINCI.
7. Other Designs by PAUL VERONESE, PALMA, LANFRANCO, DOMENICHINO, &c. &c.

146 CORPUS JURIS CANONICI CUM PICTURIS SPLENDIDISSIMIS GIOTTI FLORENTINI PICTORIS CELEBERRIMI

MANUSCRIPT ON VELLUM, *by an Italian scribe, very* RICHLY
ADORNED WITH NUMEROUS MINIATURES BY THE CELEBRATED GIOTTO (*so admired and praised by DANTE*), and
with others by the Pupils or Scholars of that famous Master,
brown morocco, super extra, blind tooled in the monastic style

royal folio. SÆC. xiv.

THIS MAGNIFICENT VOLUME, FILLED WITH EXQUISITE MINIATURES, REQUIRES ONLY TO BE SEEN TO BE APPRECIATED AS AN INIMITABLE WORK OF ITALIAN ART. The paintings are truly admirable, and, if not all from the hand of the immortal Giotto himself, betray indubitable signs of his presiding genius, and must have been executed by the ablest of his pupils under his immediate direction, as is known to have been the case in several of his most important productions. Painted on a gold ground with the most brilliant colours, they show in every feature not only the design and style, but even the very expression and execution of GIOTTO. These Miniatures are of two sorts, large and small, the former generally representing Schools, in which are exquisitely portrayed the costumes and features of the most distinguished Professors, and the latter (of which there are *several hundreds*), delineating small heads of men or animals, &c. The large Miniatures (about *forty* in number) are on a grand scale (the first occupying the entire page of this huge volume), and may be truly regarded as small CABINET PICTURES. The extraordinary dimensions as well as the number and beauty of the Miniatures of this admirable volume render it certain that it could only have been got up at an enormous expense for some wealthy and distinguished personage of the XIVth Century. In all probability this beautiful Manuscript was illuminated during the time that GIOTTO was working with his pupils at Padua, as the costumes themselves have all the appearance of being Venetian. As an *unrivalled* specimen of GIOTTO and his School, as well as for its extraordinary state of preservation, it is worthy of a distinguished place in the richest Cabinet of Art.—SEE PLATE XIV, wherein is delineated the first Illumination of the Manuscript, representing CHRIST DISPUTING WITH THE DOCTORS IN THE TEMPLE.



Arrowsmith's new and improved
method of painting maps and
topography in colour and
the design proposed for the
application to the Ordnance Survey
of the new top. of the
London Edition 1863 p. 256

Ms. July 13. 1867. Revere Worcester Dictionary

147 LIBRI (G.) MONUMENS INÉDITS OU PEU CONNUS.

Second Edition of this magnificent Work (with additional Engravings) containing 65 plates of Specimens of Book-Binding, splendid Works of Art, exquisite Drawings (by Raffaello, Michelangelo, Da Vinci, Rubens, &c.), fine Illuminations, early Antiquities in Gold by Aborigines of America, &c. &c. beautifully executed in the best style, in GOLD, SILVER, AND COLOURS

royal folio. 1864

“ This magnificent work,” as is justly observed by the editor of “ *The Fine Arts*,” contains “ accurate reproductions of the most beautiful Designs, rich in colour, and chaste in execution. . . . Models for future artists.” In the opinion publicly expressed by the highest authorities it is superior in accuracy to any other on the subject, not excepting the splendid publications of Count de Bastard, M. Silvestre, M. de Sommerard, &c., and must be regarded as an indubitable authority of the highest value.

As the “ *Athenæum* ” and other literary reviews have all been highly eulogistic on the subject of the first edition of this work, taking into consideration also the extremely limited number of copies (150) worked off before the stones were destroyed (thus preventing any reprint), it is fairly to be presumed that this new edition will be speedily exhausted, and eventually become extremely rare.

148 ANOTHER COPY OF THE ABOVE SPLENDID WORK.

149 ANOTHER COPY OF THE ABOVE SPLENDID WORK.

150 ANOTHER COPY OF THE ABOVE SPLENDID WORK.



ANOTHER PROPERTY.

151 HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM ROMANUM
CUM CALENDARIO

MANUSCRIPT ON VERY FINE VELLUM, by an Italian Scribe, with 37 MINIATURES, (*those of the Calendar and 14 others, full size of the page, with Architectural Designs in the background,*) elegant BORDERS (composed of Animals, Fruits and Flowers,) and numerous CAPITAL LETTERS, all FINELY ILLUMINATED IN GOLD AND COLOURS, IN AN ARTISTIC STYLE, *from the "BIBLIOTECA TERZI"*

square 16mo. SÆC. xv.

152 HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM ECCLESIAE
ROMANÆ CUM CALENDARIO

MANUSCRIPT ON VELLUM, by a French Scribe, with 8 MINIATURES, BORDERS, *and numerous CAPITAL LETTERS, ILLUMINATED IN GOLD AND COLOURS, purple velvet, gilt edges*

4to. SÆC. xv.

153 LECTIONARIUM EX EVANGELIIS PRO DOMINICIS ET FESTIS
SANCTORUM

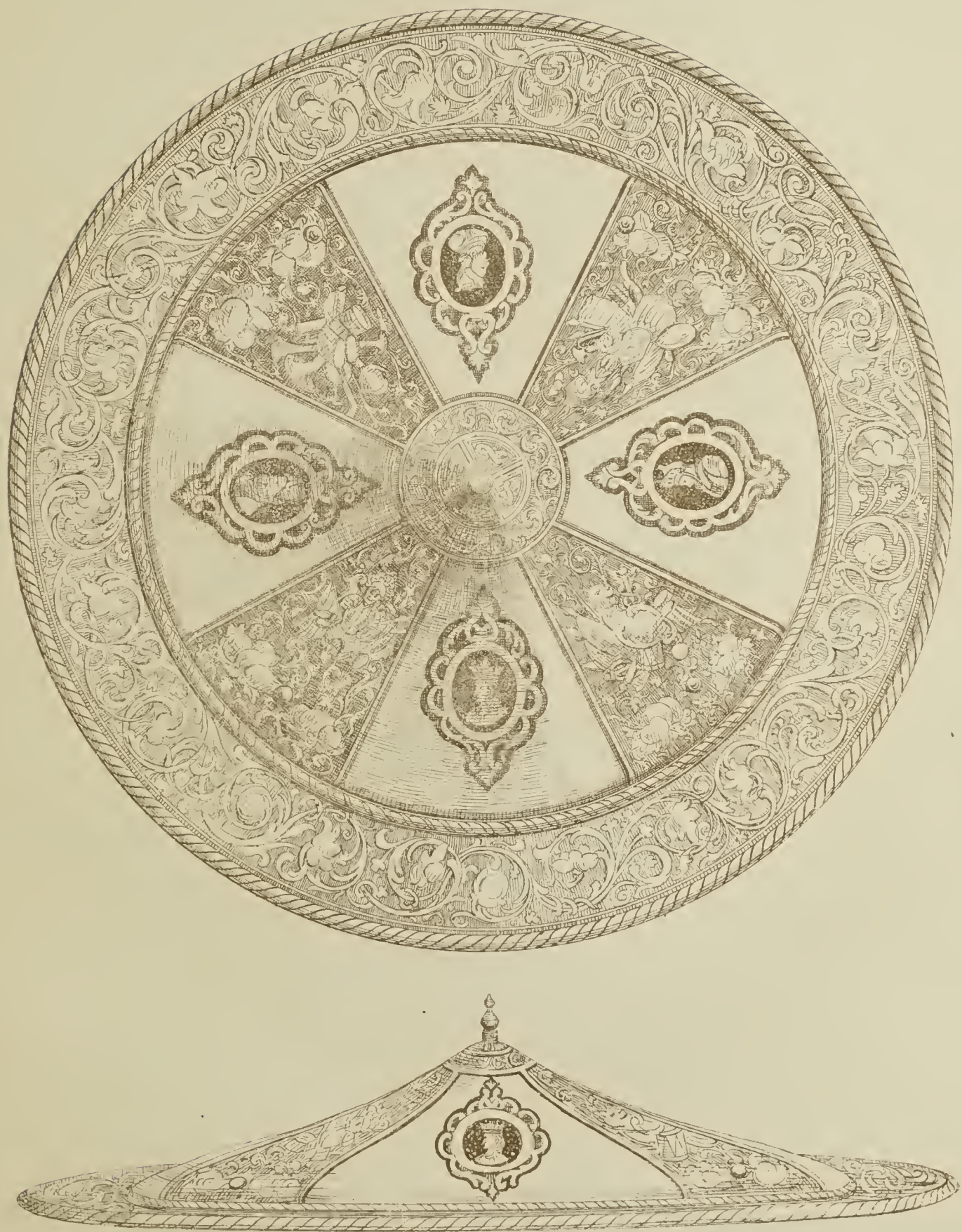
MANUSCRIPT ON VELLUM, *finely written at the end of the IXth or beginning of the Xth Century, in the original oak boards*

small folio. SÆC. ix—x.

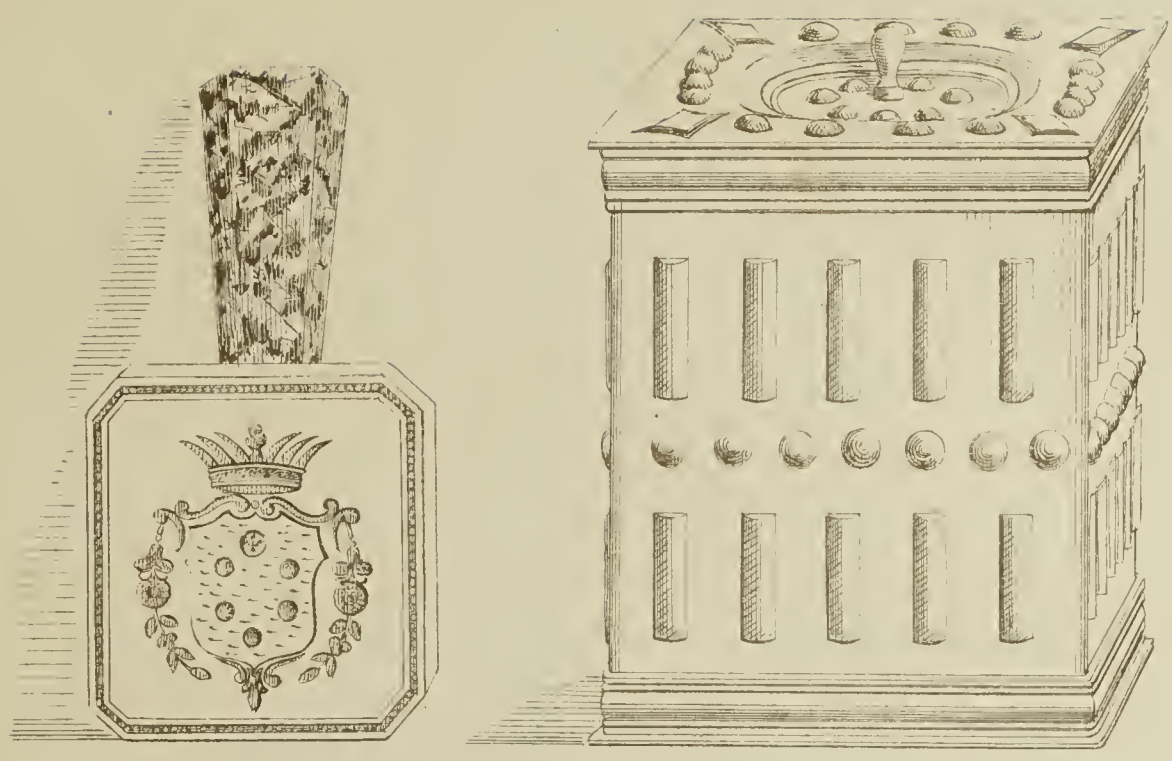


Immediately after the conclusion of the Sale of the Libri Collection, MESSRS. SOTHEY, WILKINSON, & HODGE, will sell another Important Collection of Ancient Theological Manuscripts on Vellum, for which see separate Catalogue.

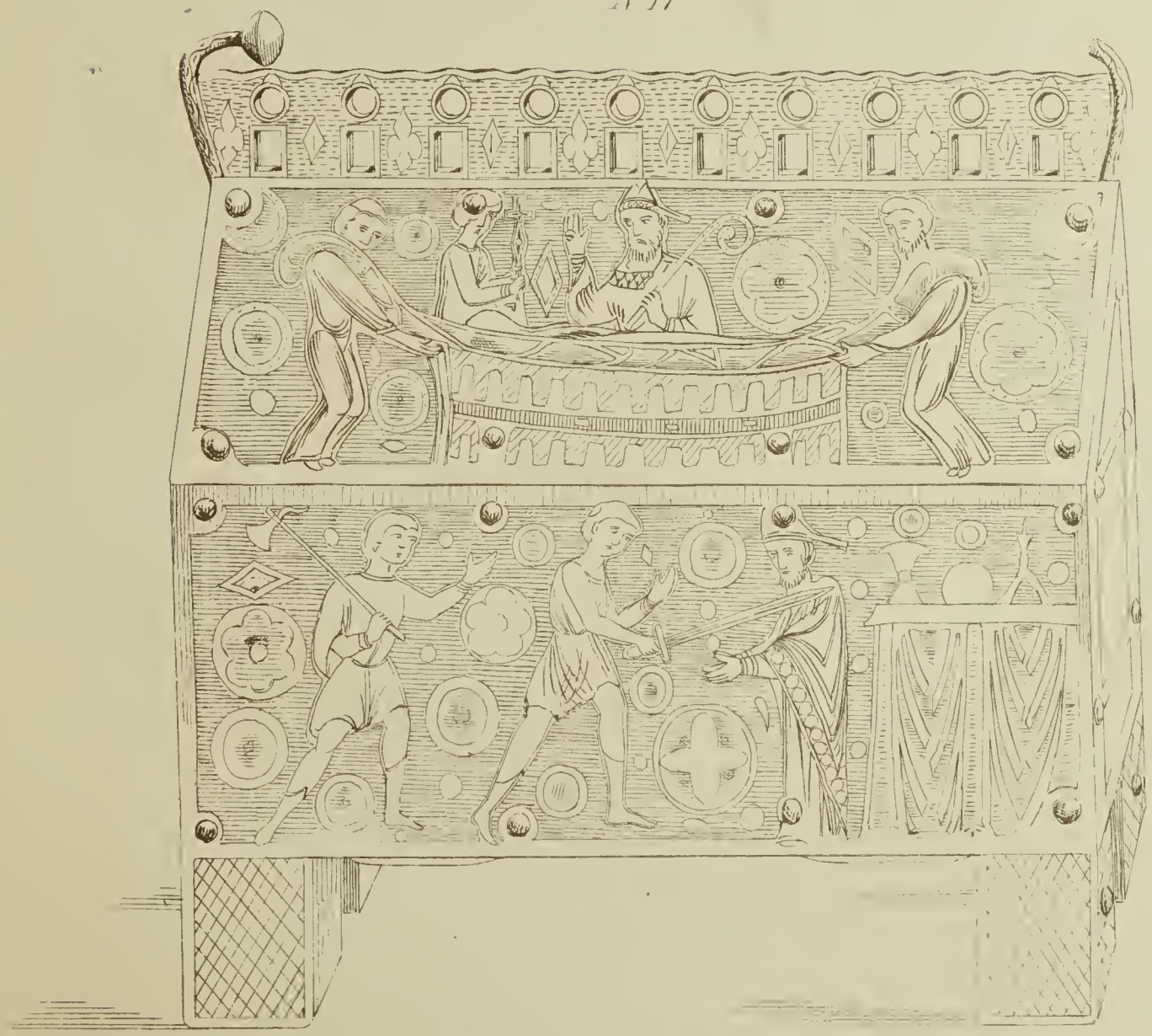
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Nº 10



Nº 17



N° 18



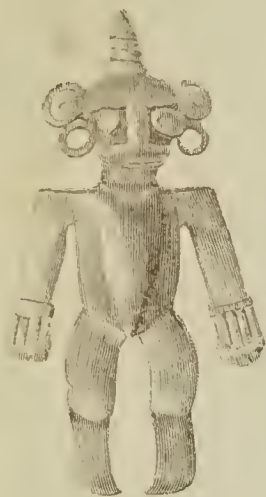
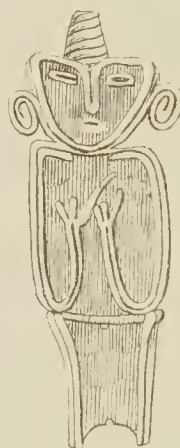
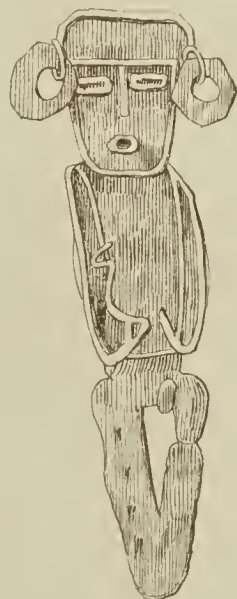
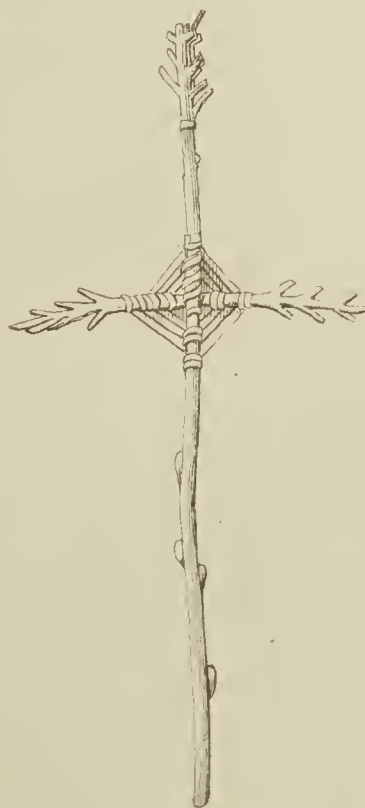
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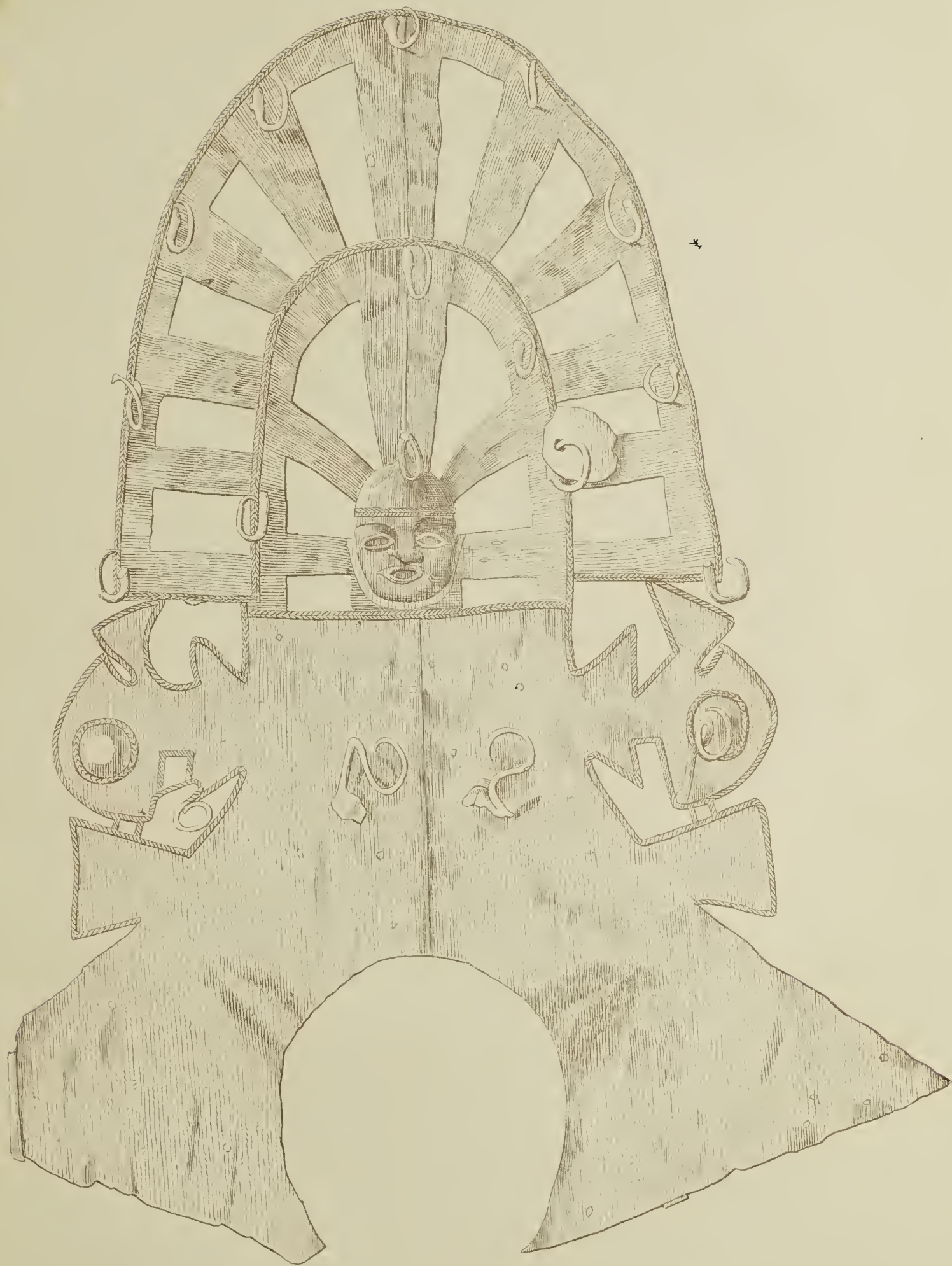
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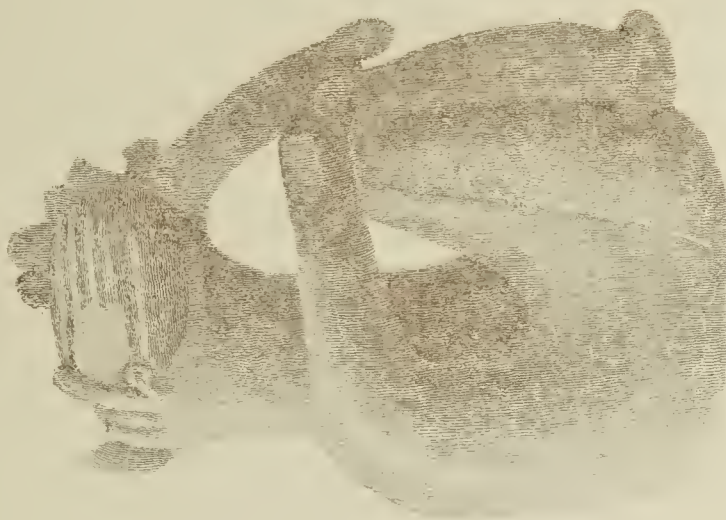
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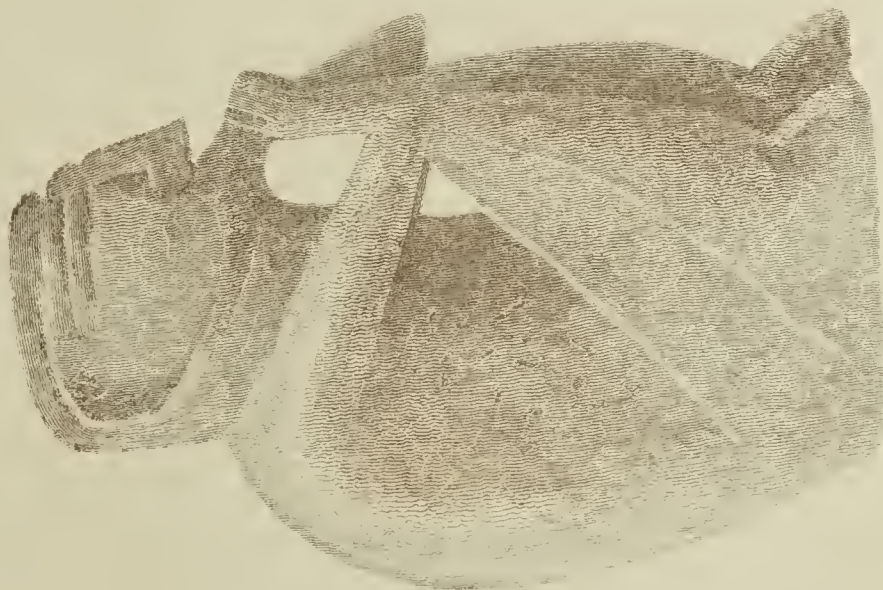


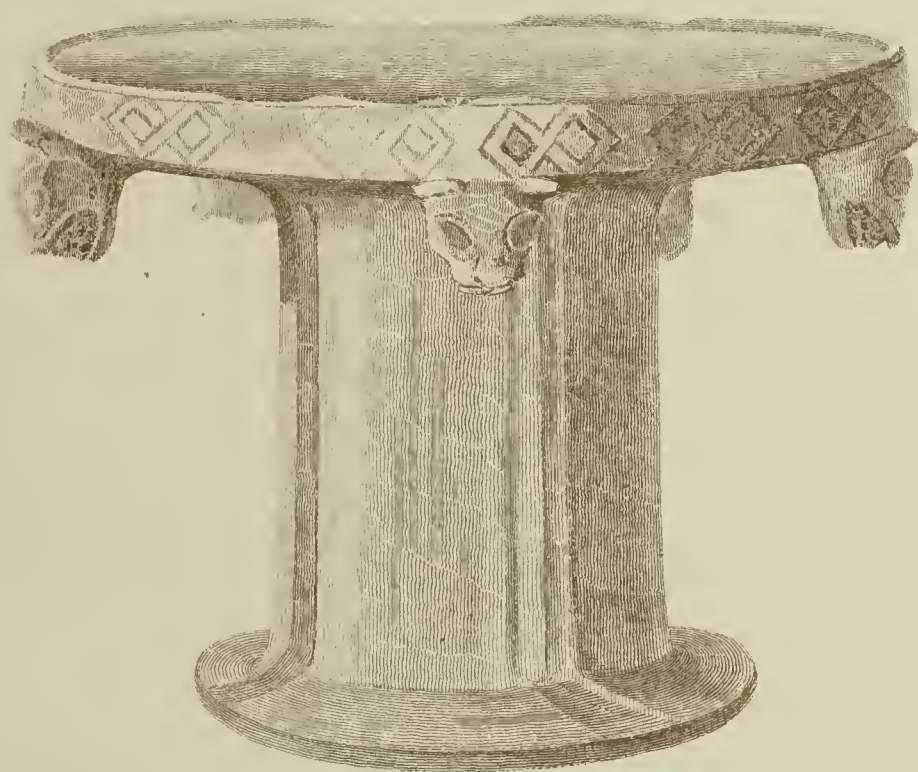
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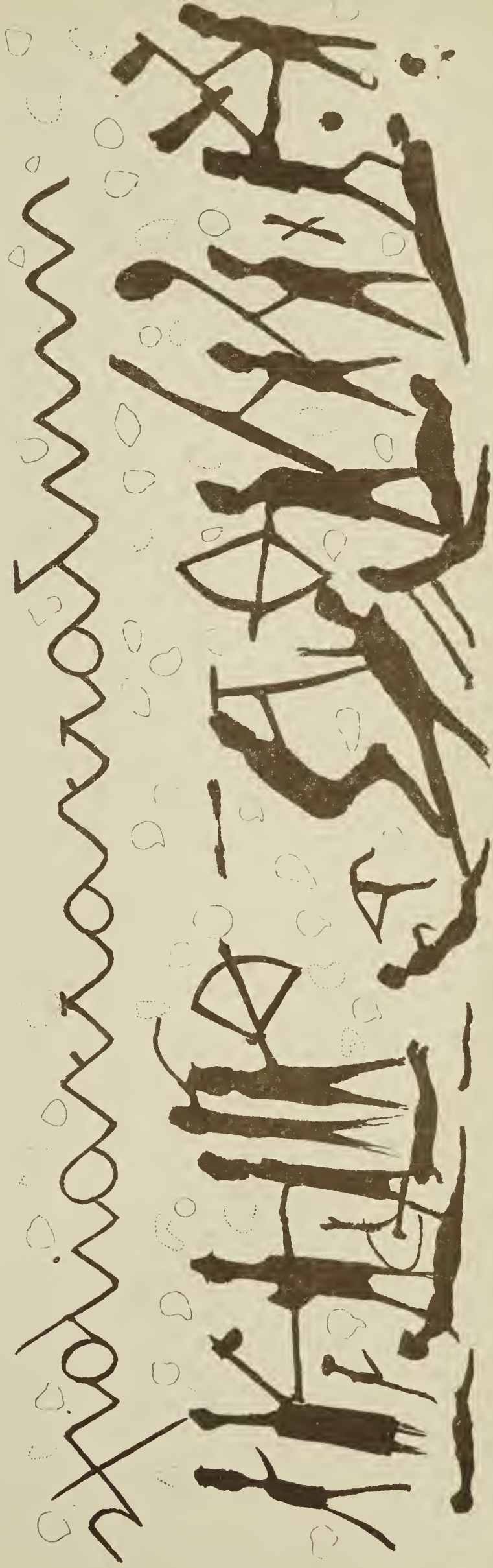


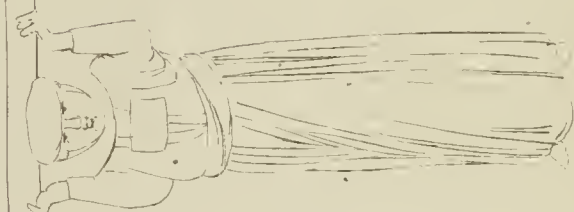
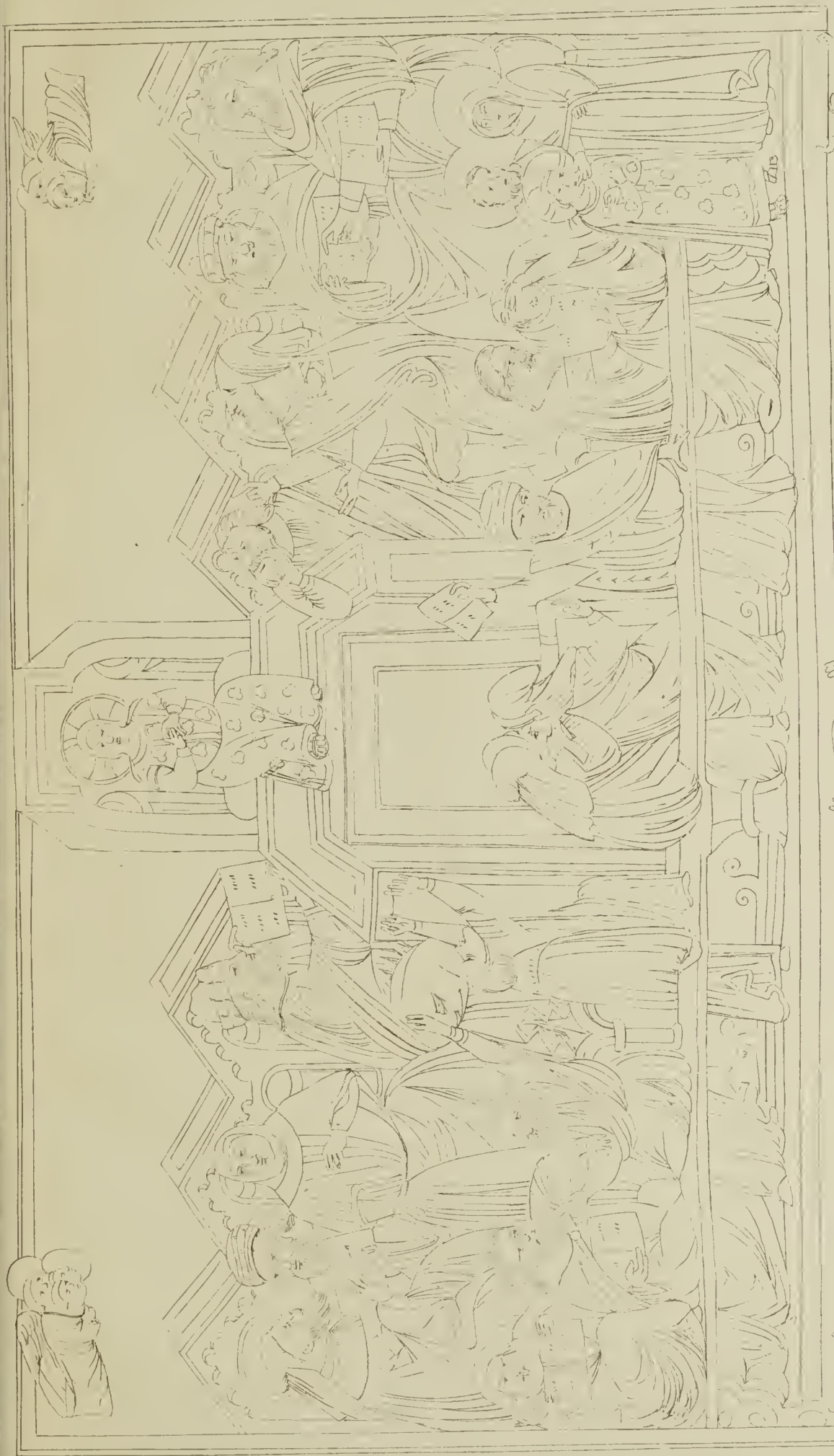
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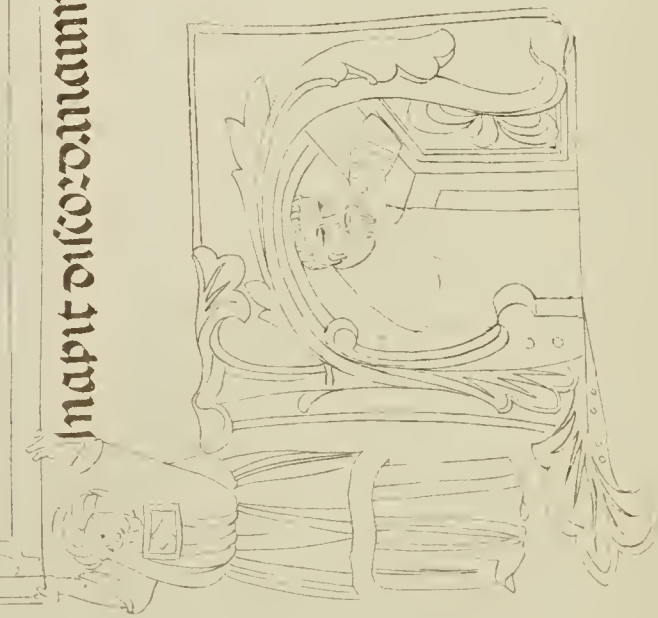
J^{ro} 48

noce tabula nostra pinguissimam mater
 ambulantiam

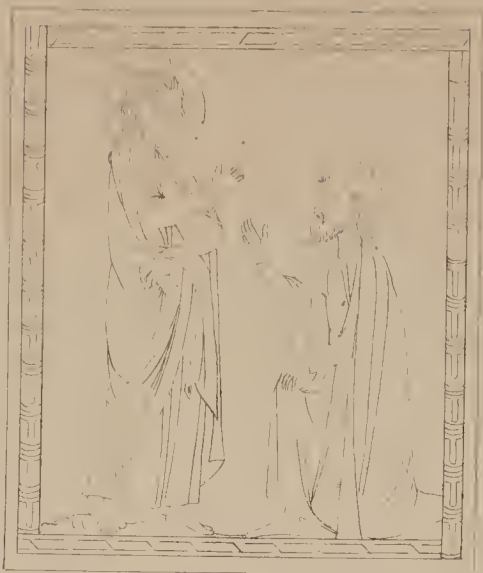




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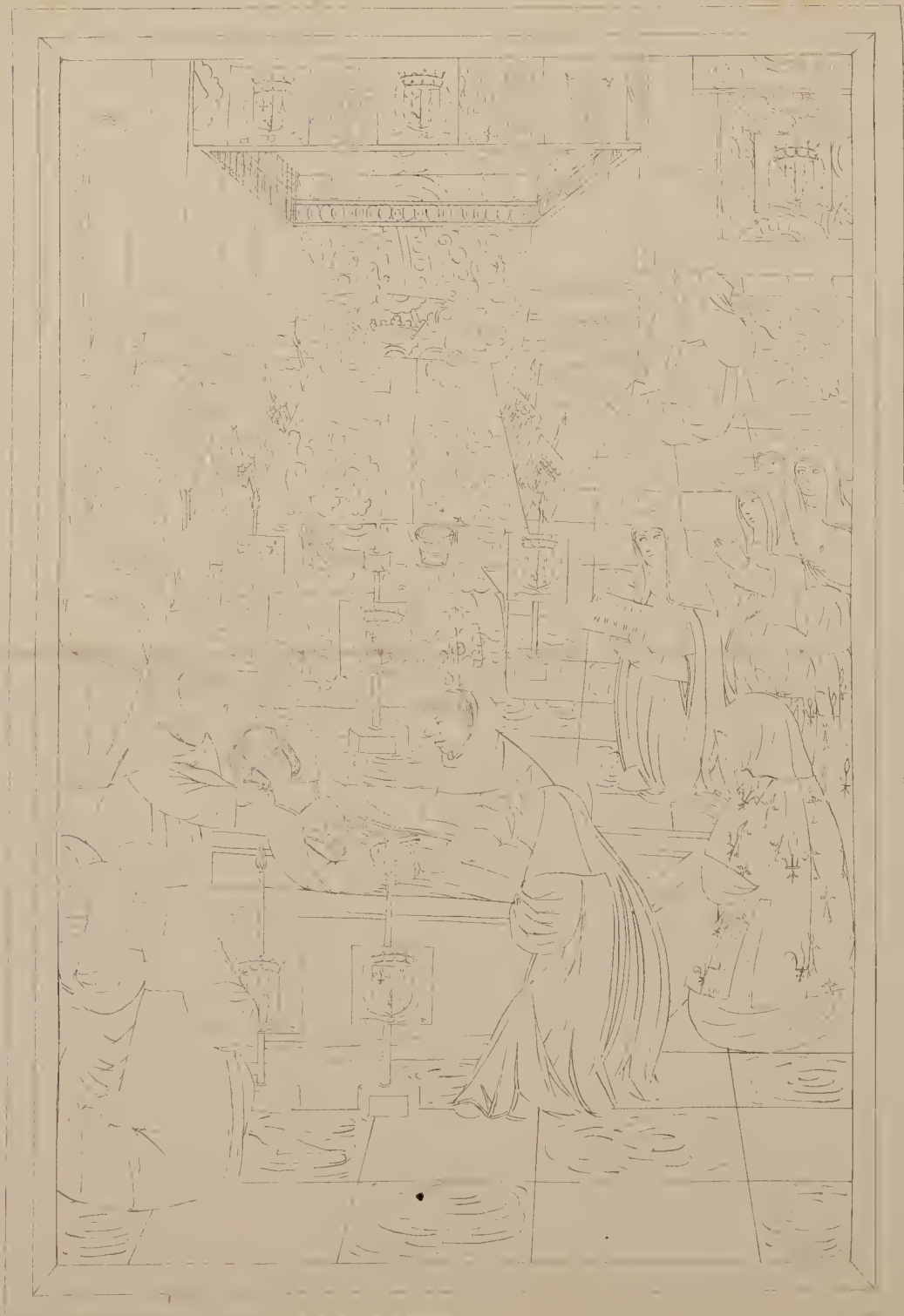
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